CATALOGUE OF A COLLECTION OF ENGRAVINGS, ETCHINGS AND LITHOGRAPHS BY WOMEN

EXHIBITED AT

THE GROLIER CLUB

29 EAST THIRTY-SECOND STREET

APRIL 12 TO 27, 1901

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Frick Art Reference Library

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INTRODUCTION.

J. E. Wessely ("Kunstübende Frauen," Leipzig, 1884), E. Guhl ("Die Frauen in der Kunstgeschichte," Berlin, 1858), M. Vachon ("La femme dans l'art," Paris, 1893), and others have written of woman in art. But they have told us mainly of women painters and sculptors, and it remained for a woman to show what her sex has done in a field barely touched upon by those authors, and not appealing quite so strongly to the imagination, perhaps, as the "higher" walks of art—namely, engraving.

Henrietta Louisa Koenen, first wife of J. Philip van der Kellen, collected engravings, etchings, and lithographs by women from 1848 until the time of her death in March, 1861. Her husband, who was director of the Print Room at Amsterdam from 1876 until 1896 (and entered upon that office again in 1898), continued to add to the collection until 1881. In 1884, these prints being offered for sale,

a catalogue was issued by Frederick Muller & Co. of Amsterdam, with the title "Les femmes artistes. Catalogue d'une collection unique de dessins, gravures et eaux-fortes composés ou exécutés par des femmes." The main and chief portion of this collection was purchased by a member of the Grolier Club, who, in May, 1900, presented his large collection of prints to the New York Public Library, and these prints by women passed with the rest into the possession of that institution. The present catalogue is a full list of all the prints in this special collection, a selection from which, limited by lack of wall-space, has been placed on exhibition at the Grolier Club. Although there is some earlier work, such as that by Diana Ghisi, and a little from the later years of the 19th century, yet the collection consists mainly of engravings by women of the 18th century, and offers a very interesting view of the activity of the women engravers who flourished between, say, 1700 and 1815.

One is naturally struck by the large number here represented, but more surprising, even, is the high percentage of professionals. The dilettante is perhaps a natural outcome of those times, for engraving was fashionable then; but to find women making a business of engraving in a century which one is not apt

to associate with ideas of the emancipation of woman, will, no doubt, be a novel experience to many, and may be of interest to the student of womankind, as well as to the historian of art in its various phases. Nor do we find here only amateurish prettiness or commonplace commercialism, but merit as well, and often talent.

In looking over the names of these women engravers, we find the artist-family conspicuously in evidence. There are the Preisslers, Massards, Moittes, Rousselets, Tassaerts, and many others. Sometimes two or more families of engravers are related, as the Coinys and Ozannes. A noteworthy case is found in the Tardieu family, which intermarried with the Horthemels, Belles, Cochins, Rousselets, Bernards, and Barons,—all engraver-families,—so that the resultant genealogy is quite complicated.

In various instances the significant note "pupil and wife of So-and-so" will be found in the biographical sketches of these women artists, as in the case of C. F. Beauvarlet and not a few others. Here the scholar has become the helpmate for life, and sometimes even carries on the business after the husband's death, signatures such as that of the "*Widow* Bonnefoy" being often found. Or a daughter has

inherited more or less of the father's talent, and renders him material assistance, as in the case of Magdalena de Passe, Anna F. Preissler, Mademoiselle Massard, Rose Angélique Moitte, and Elisabetha B. Schmetterling.

Often these wives and daughters have signed but few plates, and in some of these cases, at least, whatever talent there was became subordinated to that of the chief supporter of the family, and was expended in patient toil on the less important details of his work.

Under such conditions, the influence of environment is apt to be more or less strongly felt, and the pupil and wife (or daughter) sometimes acquires the style of her master to a remarkable degree. Thus Maria Catharina Prestel is said to have quite her husband's touch in her aquatint work, an interesting example of which is in the present collection.

The guiding and improving hand of the teacher has no doubt occasionally helped the struggling amateur. While the Marquise de Pompadour without doubt did engrave the series of gems after Le Guay, yet the skepticism seems not unjust which gives some credit to aid from others, an aid which is, in fact, avowed in the inscription on her large plate of Rodogune (frontispiece for the tragedy of Corneille): "retouched by C. N. Cochin."

A remarkably large number of the women who followed engraving as a business with measurable success lived in Paris. But the few really prominent ones—both engravers and painter-etchers—are not limited to one nationality. Caroline Watson, who executed noteworthy portraits in stipple when that art had its golden age, was a London artist; Louise M. Horthemels was born in Utrecht; Marie Ellenrieder, an etcher of fine feeling and technical ability, was a native of Constance; Madame O'Connell was a German who married a Belgian; and Italy and other countries are also represented. There were certain publications that seem to have had special attraction for the commercial woman engraver: many of the outline engravings in C. P. Landon's "Vie et œuvres des peintres les plus célèbres," and of the plates in Buffon's "Histoire naturelle," are signed by women.

Prominent among amateurs was E. S. Cheron, a remarkably versatile person, a sort of "Admirable Crichton" among women, who showed much of the professional touch in her work. A similar universal genius we find in Anna Maria van Schurman, who began as an infant prodigy and seemed to show talent for everything she undertook.

In the dilettante class royal and noble

ladies are well represented. While in some cases there is absolutely nothing but a name of high degree to recommend the ill-advised excursion into this branch of art, in others a decidedly artistic feeling and a more than respectable mastery of technique are found, as witness the case of the Archduchess Maria Anna of Austria.

All the recognized authorities on prints and artists, as well as numerous biographical works, have been consulted in the compilation of this catalogue. But many of the artists here represented are not mentioned in any of the reference-books; others are entered as men, or confused with other artists of the same name, or credited with work which they did not execute. One of the objects of the catalogue will be attained if it assists in clearing up any of these disputed questions.

FRANK WEITENKAMPF.

CATALOGUE.

The inscriptions are given in italics.

ALLIOT, MADAME.

Worked in Paris at the beginning of the 19th century.

1 Peach branch with fruit. Marked: *13^me^ C^ier^ no. 2*, and evidently one of a series. *Prevost le J^ne^ del. M^me^ Alliot sculp.* Stipple; colored.

ALLOU, ADELAÏDE.

Painter and etcher, amateur, worked in Paris about 1770.

2 Title-plate of a series: various views drawn from nature by Robert and Fragonard. *Differentes Vuës dessinées d'apres Nature par M^rs^ Robert et Fragonard, Peintres du Roy, dans les environs de Rome et de Naples.* 1771. There is no title on the stones below the fountain.

a before the sky.
b with the sky.

3 The same subject as the above, but a different plate with various slight changes. On the stones below the fountain appears the title in Italian: *Racolta di vedute dissegnate dapp . . . natura in napoli . . . Roberti . . . intagliate . . Adelaida Allou sc. 1771.*

AMALIA, DUCHESS OF SAXE-WEIMAR.

Born Oct. 24, 1739, died April 10, 1807.

4 Landscape: rampart of a small city, with trees; water and boats in the foreground and to the left. No margin; no title. Signed: *A.* Etching.

ARETIN, FRÉDÉRIQUE VON.

5 Landscape, with castle. No title. *Frédericque d'Aretin, le 29 Mai 1819.* Etching.

ARETIN, ROSA VON.

Born in Munich, 1794 or 1796.

6 Landscape, with mill. Etching.

7 Landscape, with buildings, a man fishing, etc. Etching.

ATHENAS, EMILIE *and* ANNE.

8 Trianon Lake. *Le Lac de Trianon. Der See von Trianon. Constant Bourgeois del. Emilie*

Athenas aqua forti. Anne Athenas f.e Massard sculp. Etching.

Anne became Madame Massard. For her work, *see* MASSARD in this catalogue.

AUER, SUSANNA MARIA.

9 Two angels in clouds; ornamental border. Souvenir of two children, *Georg Christoff und Johann Fridrich Auer. Susanna Maria Auerin fecit.*

BAADER, AMALIA.

Born in Erding, 1763, pupil of J. Dorner in Munich. She etched, and painted in pastels.

10 Two heads of children. Signed *A. B.* [monogram]. Etching.

11 Head of an old man, after Rembrandt. *A B. f. 1784.* Etching.

12 Head of a bearded man with turban. *A. B.* [monogram]. Etching.

13 (?) Madame G. F. Schmidt. *Amalia Baader f.* Etching.

14 Head, with cloth wound around it in turban form. *A. B.* [monogram] *1784.* Etching.

15 Portrait of the painter J. Dorner. *J. Dorner pinxit 1784. A. Baader sculps. 1785.* Etching.

BAQUOY, HENRIETTE.

She worked in the beginning of the 19th century, was a pupil of her father, J. C. Baquoy (1721–77), and married Monsieur Couet.

16 The Virgin fainting. *L'évanouissement de la Vierge. Peint par Annibal Carrache. Gravé par Henriette Baquoy, élève de son père . . . Se vend à Paris chez l'Auteur . . .* Line.

17 *Scène familière*, after Jan Verkolje. *Dessiné par Seb^en^ Le Roy. Gravé par M^me^ Couet, née Baquoy.* Line.

BARKHAUS, CHARLOTTE VON, *née* VELTHEIM.

It is said that she was in Frankfort-on-the-Main, 1736–1804. She etched and engraved in the crayon manner. Nagler spells the name *Barckhaus*.

18 *Heppenheim und Starkenburg.* Etching.

19 Head of a man. *Chte D. B.* Stipple, in the crayon manner; printed in red ink.

BARON, MADAME DENNE-.

See DENNE-BARON.

BAUSE, JULIANE WILHELMINA.

Dilettante, born about 1770, daughter of the engraver J. F. Bause (1738–1814) and wife of the

banker Löhr of Leipzig. She etched a series of ten landscapes after Bach, Both, Kobell, etc., published at Leipzig in 1791 with the title "Versuche im Radiren."

20 Landscape in Italy. *Nach Both von Juliane Bause.* Etching.

BEAUMONT, PAULINE.

Worked in the 19th century.

21 Archamp. *Le clocher d'Archamp,* (*Haute Savoie.*) *Pauline Beaumont, del et sc. . . . Paris.*

BEAUVARLET, CATHERINE FRANÇOISE, *née* DESCHAMPS.

Born in Paris about 1740, first wife of the engraver J. F. Beauvarlet, whom she assisted in some of his work.

22 The mother: two women playing with a child. *Dessiné et gravé d'après . . . Mr. Hallé, par Françoise Beauvarlet. A Paris chez Beauvarlet . . .* Line.

23 A woman carrying two children. *Saint quentin invenit. Françoise Deschamps sculp.* Line.

24 *Le Prince Ferdinand de Brunswick. Dessiné par Fse. Deschamps Fe. Beauvarlet, d'après la Médaille du Cabinet de Mr. Damery . . . A Paris chez Beauvarlet . . .* Line.

BEAUVARLET, MADAME MARIE CATHERINE.

See RIOLLET, MARIE CATHERINE.

BEGAS-PARMENTIER, LOUISE.

Lived in the 19th century.

25 Interior of a peasant's home. *A. v. Ostade fc.t Louise Begas-Parmentier sc.t* Etching.

BELCOUR, ANDRÉE.

Worked in the second half of the 19th century.

26 A farm-yard. *Andrée Belcour d'ap. G. C. 1874.* Etching.

BENOIST, ADÈLE.

Born in Paris, May 25, 1828.

27 Landscape, with stream, boat, and fishermen. *M.lle Benoist sculp.* Line.

BERRI, MARIE CAROLINE FERDINANDE LOUISE DE BOURBON, DUCHESSE DE.

Daughter of King Ferdinand I, born in Naples November 5, 1798, died April 16, 1870. She was "passionately fond of pleasure and the arts."

28 *Vue du Chateau de Rosny. Prise de l'Entrée Principale. Marie Caroline fecit 1823.* Lithograph.

This was done in a time when the new art of lithography, so easily practised, attracted a number of amateurs.

BERTAUD, MARIE ROSALIE.

Born in Paris in 1738; pupil of Saint-Aubin and Choffard. She excelled among the women artists in Paris, and was still working at the beginning of the 19th century. The plates here catalogued are among her best.

29 Violent storm. *Orage impétueux. J. Vernet Pinxit. Mlle Re. Bertaud Sculp. . . . A Paris chez l'Auteur . . .* Line.

30 Fishing by moonlight. *La pêche au clair de la lune. J. Vernet Pinx. Mlle Re. Bertaud Sculp. Se vend à Paris chés Basan et Poignant . . .* Line.

31 Italian fishermen. *Les pêcheurs italiens. J. Vernet Pinx. Mlle Re. Bertaud Sculp. Se vend à Paris chez l'Auteur . . .* Line.

BÈS, Mademoiselle.

Lived in the middle of the 19th century.

32 Head of a woman. *Étude, nº. 2, d'après . . . Léonard de Vinci . . . Dessinée par Calamatta. Lithographiée par Mlle Blès.* Lithograph.

33 Bust of a young man. *Étude nº. 6, d'après . . . Masaccio . . . Dessinée par Calamatta. Lithographiée par Melle Blès . . .* Lithograph.

BEURNY, A. DELIA-.

An artist of the 19th century.

34 Adam and Eve: the Temptation. *Peint par Raphael. Gravé par A. Delia-Beurny.* Line.

BICHARDIÈRE, Mademoiselle de la.

Died in Paris in 1786.

35 *Ire vue des environs de Caudebec en Normandie. Peint par Huet. Gravé par Mlle de la Bichardière . . .* Paris . . . Line.

BLEUZE, Mademoiselle A.

Worked in Paris about 1820.

36 *Minerve alimentant les Arts et les Sciences. Prud'hon inv. Mlle A. Bleuze sc.* Stipple.

BOETZEL, Mademoiselle HÉLÈNE.

She engraved on wood for the "Paris-Guide" (1867), from which the prints here catalogued are taken.

37 The Palace of Fontainebleau. *Le Palais de Fontainebleau. Dessin de M. Lalanne, grave par M^lle^ Boetzel.* Wood-engraving.

38 Skating club. *Le club des patineurs (Bois de Boulogne). Dessin de M. Brown, gravé par M^lle^ H. Boetzel.* Wood-engraving.

39 Horse-market. *Marché aux chevaux. Dessin de M^lle^ Rosa Bonheur, gravé par M^lle^ H. Boetzel.* Wood-engraving.

BOISSIER, MARIA.

The following was apparently executed about the end of the 18th century.

40 A woman scolding a boy before whom lies a heap of broken eggs. *Dedicated to my father. Maria Boissier inv. et sculpsit.* Etching.

BOIZOT, MARIE LOUISE ADELAIDE.

Designer and engraver, born in Paris in 1748, pupil of her father Antoine Boizot, and J. J. Flipart.

41 The Dutchwoman at her harpsichord. *La hollandoise à son clavecin. G. Metzu pinxit. Marie L^se^ A^de^ Boizot Sculpsit 1767.* . . . Line.

42 The Dutchwoman's breakfast. *Le déjeuné de la hollandoise. G. Metzu pinxit. Marie L^se^ A^de^ Boizot Sculpsit 1768.* . . . Line.

43 Portrait: *Louis XVI. Roy de France. Dessiné par L. S. Boizot. Gravé par Marie L^se^ A^de^ Boizot 1775.* . . . Line.

44 *Joseph II. Empereur. Dessiné par L. S. Boizot. Gravé par Marie L^se^ A^de^ Boizot en 1777.* . . . Line.

Se vend a Paris, chez J. J. Flipart is on each of these four prints.

BONHEUR, ROSA.

Celebrated French animal-painter, born March 22, 1822, died May 25, 1899.

45 Seven studies of sheep on one sheet. *R. B. 1864* [reversed]. Lithograph.

46 Head of a lioness, signed *R. Bonheur*, and accompanied by the facsimile of a letter dated June 27, 1865. Lithograph.

BONNEFOY, MADAME.

Probably the wife of Jacques Bonnefoy. Both were working in Paris about the beginning of the 19th century.

47 A female figure decorating the tomb of J. J. Rousseau with flowers. *La vertu lui rend hommage. Femme Bonnefoy Spt. A Paris chez Bonnefoy* . . . Stipple.

BONTEMPS, MADAME.

A mezzotint-engraver of the 19th century.

48 Mare defending her colt. *Jument défendant son Poulain. Peint par Horace Vernet. Gravé par Madame Bontemps. . . . Paris.* Mezzotint.

BOORKENS, MARIA.

Daughter-in-law of the painter Adriaen van Nieulandt.

49 Beggars at the door of a house. Reversed copy of the etching by Rembrandt (Bartsch 176, Middleton 287). Etching.

C. H. Middleton, in his "Descriptive catalogue of the etched work of Rembrandt" (1878), says: "on an impression of this copy at Amsterdam is written, in very faded ink, *Maria Boortens fecit, 1658.*"

BOUCHER, MADAME.

Wife of the painter François Boucher.

50 Two sleeping peasants. *Boucher inv. uxor ejus sculpsit.*

BOUCKEL, ANNA VAN.

Flourished in the second half of the 17th century.

51 *S. Nicolaus de Tollentino. Ord. Erē. S. Aug. . . . Anna van Bouckel fecit. J. Messager ex.* Line.

52 *S. Guilielmus Aquitaniæ Dux. . . . J. Messager excud. Anna van Bouckel fecit.* Line.

BOURLIER, MARIE ANNE.

Stipple-engraver, was working in London during 1806–18.

53 *Her Majesty the Queen of Portugal. Engraved from an original miniature Picture . . . for La Belle Assemblée N^o. 22. Printed for John Bell . . . October 1, 1807. Rivira pinx^t. Marie Anne Bourlier sc.* Stipple and line.

54 *Her Majesty the Queen of Etruria & the Prince her Son, engraven by Maria Anne Bouilier* [sic!], *after the original Gem by Raphael Morghen, for La Belle Assemblée N^o. 24. . . . Dec^r. 1^st. 1807.* Stipple.

55 *Their Majesties the King & Queen of Sweden. Most correctly Copied after the Fine Medal which was Struck in Commemoration of their Coronation. Engraven . . . for the 32 Number of La Belle Assemblée. . . . Marie Ann Boulier* [sic!] *sculp.* Stipple.

BOZZOLINI, MATILDE.

Born in 1811, and was still living in 1870 in Florence. Pupil of N. Palmerini. The print here catalogued is her only one, according to Andresen.

56 Virgin and Christ-child. *Ego dormio et cor meum vigilat. Tiziano Vecellio dip. Matildi Bozzolini inc. Nic. Palmerini dires. . . .* Line.

BRAND, CÄCILIE.

57 Portrait: *Jacob Perkins. Cäcilie Brand del 1833. Steindr. v. A. Kneisel.* Lithograph.

58 Portrait: *Galileo . . . Cäcilie Brand del . . .* Lithograph.

BRAND, CATHARINA.

59 A landscape, with a building and three figures. Touched up, and signed *Catarina Brand*, with sepia. Line.

60 A landscape, with two buildings and one figure. Line.

BRINCLAIRE, MADEMOISELLE LOUISE.

A designer and engraver who worked in the 18th century.

61 A half-length figure of an Oriental. *N. Poussin pinx. M^lle Brinclaire sculp.* Stipple, crayon manner; printed in brown ink.

62 A woman shielding a child from a man armed with a dagger. *N. Poussin pinx. Gravé par M^lle Brinclaire.* Stipple, crayon manner; printed in brown ink.

BROECK, BARBARA VAN DEN.

Daughter of Crispin van den Broeck, born at Antwerp in 1560, pupil of her father and of J. Collaert.

63 The last judgment. *Crispine vanden broeck invent. Barbara filia Crispine sculpsit. Henr: hond: exc. Hage.* Four lines of verse appear below in Latin, French, and Dutch. Line.

BROUWER, ANNA C.

64 The village of Uitgeest. *Het dorp Uitgeest. Anna C. Brouwer fec. . . .* Line.

65 The village of Heer Jans-Dam. *'t dorp Heer Jans-Dam. Diepenhuysen ad Viv. Anna C. Brouwer fec. . . .* Line.

BROWNE, MADAME HENRIETTE.

Painter, born in Paris in 1829, pupil of Chaplin. We are told that her maiden name was Sophie de Bouteiller, and that she married Jules Desaux, but adopted the name of Browne from a maternal ancestor. She has received medals for painting and for engraving.

66 The brothers of Joseph showing his bloody coat to their father. *Henriette Browne d'après Bida.* Etching.

BUYS, GERTRUDE.

Worked in the 19th century.

67 Interior of a church. Signed on the stone. Above appears: *Mej.^w G. Buys*, and below: *Ned. Maatsch. v. Schoone Kunsten.* Lithograph.

BYRNE, LETITIA.

A flower-painter, according to Nagler.

68 Flowers and fruits, after Van Huysum. Line.

69 *Spring. Drawn by H. Meyer. Engraved by Will.^m & Letitia Byrne. London, Published . . . Dec.^r 1, 1795, by W.^m Byrne . . .* Line.

CAILLET, MADEMOISELLE E.

Lived in the second half of the 19th century.

70 A view in Normandy. *E. Caillet.* Etching.

CASSATT, MARY.

An American painter and etcher living in Paris.

71 Lady in an opera-box, 1891. Lithograph.

Autograph note by the artist: "... This early and only attempt at lithography. Five proofs, stone effaced. May, 1891."

72 "Mother and baby" written in pencil on the margin, and "to Mr. Avery with best compliments. Mary Cassatt." 1891? Dry-point.

73 A woman playing on the banjo, with a little girl leaning on her shoulders. Signed in pencil: "Mary Cassatt." Dry-point, in colors.

A pencil note by Mr. Avery says: "Printed in colors by the artist. Plate destroyed. 1893? *Not* of the series of 10."

CHAMPIN, ELISA.

An artist of the 19th century.

74 Pansies. *Fleurs Spéciales. 2. Pensées variées. Peint et lith. par M^me^ Elisa Champin. Imp. Lemercier, Paris* . . . Lithograph.

75 Azaleas. *Fleurs Spéciales. 5. Azaléas variés. Peint et lith. par M^me^ Elisa Champin.* . . . Lithograph.

CHARBONNÉE, ANGÉLIQUE.

Flourished in the middle of the 18th century.

76 The singers. *Les Chanteurs* . . . *D. Teniers Pinx. Angel. Charbonnée Sculp.* Line.

CHARLOTTE, ARCHDUCHESS OF AUSTRIA.

See KAROLINA MARIA.

CHARLOTTE NAPOLEON, PRINCESS.

Daughter of Joseph Bonaparte, King of the two Sicilies, born October 31, 1802, died March 3, 1839.

77 Portrait of Napoleon's mother. *Napoleonis Mater. Charlotte Napoléon del.t Roma 1835. Lith. Ballagny.* Lithograph.

78 A landscape, with a monk driving an ass on a road by a lake. *Lito. Salucci N.o 800. Napoleon inv. Robert fig. Charlotte del.* Lithograph.

79 A landscape, with a shattered tree in the center; a woman bearing a child is crossing a bridge. *Lito. Salucci N.o 811. Napoleon inv. Robert fig. Charlotte del.* Lithograph.

CHENU, L. THÉRÈSE.

A sister of Pierre Chenu (1730–1800?); pupil of J. P. Lebas. Portalis and Beraldi speak of an L. T. Chenu, apart from Thérèse Chenu, as an engraver of vignettes designed by her husband, "M. Desmaisons."

80 View and ruins of Ephesus. *Vue et ruine d'Ephese . . . Bartholomé Brinberc Pinx. Gravé par M.lle Therese Chenu, sous la Direction de M.r Le Bas. Paris . . .* Line.

81 Ancient temple of Ephesus. *Ancien temple d'Ephese . . . Bartholomé Brinberc Pinx. Gravé par M.lle L. T. Chenu, sous la Direction de M.r Le Bas.* Line.

CHENU, VICTOIRE.

Sister of Pierre Chenu, became Madame Desmaison. Leblanc, Portalis and Beraldi, and Heinecken have apparently well confused this artist and her sister Thérèse.

82 View of a city. *V^re. chenu. a.f. 1779.* Etching.

83 The bridge at Neuilly. *Vue du pont de Neuilly. Dessiné d'après Nature par M^me. Quévanne. Gravé par M^me. Desmaison.* Line.

CHERON, ELISABETH SOPHIE.

Born in Paris in 1648, died Sept. 3, 1711. A painter, etcher, and engraver; pupil of her father, Henri Cheron. Her talents won for her membership in the French Academy. Poetry and music claimed her attention as well as art. Late in life she married J. Le Hay, an engineer.

84 *Elizabeth Sophia Cheron* Uxor Jacobi le Hay, Picturæ, Poeseos, Musicæ, ceterarumque liberalium artium laude, tum omni actione vitæ clarissima. Obiit III. Non. Septemb. Anno MDCCXI. Vixit annos ad 63.

This, says Robert-Dumesnil, is the third state, for which a new margin has been soldered on, to hold the above inscription.

85 Night bestowing its poppies. *La Nuit qui répand ses pavots. Jaspe Sanguin du Cabinet*

du Roy. Elizabeth Cheron L. H. delin et sculp. 1710. . . . Line.

This plate evidently is one of the series of 41, entitled "Pierres gravées, tirées des principaux cabinets de France."

CHRISTINA, QUEEN OF SWEDEN.

Born in 1626, died in 1689.

86 A figure of a woman, standing, with a hat in her left hand. *Alexandra Christina Regina Suecor.* Etching.

CLEMENS, MARIE JEANNE, *née* CREVOISIER.

She was born in Paris in 1755, painted portraits in pastel, married the engraver Johann Friedrich Clemens, and became a member of the Academy at Berlin, in which city she died in 1781.

87 Portrait: *Wessel. Juel del: Mad^me^ Clemens Sculps.* Line.

COCHIN, MADAME LOUISE MADELEINE.

See HORTHEMELS, LOUISE MADELEINE.

COIGNET, MADEMOISELLE MARIE GABRIELLE.

Engraver, born in Paris in 1793, pupil of Naigeon and Massard. Among her works are a portrait of

Bishop Philibert after Devéria, and plates for an edition of Buffon, Rapet's "Faune française," etc.

88 A man kneeling before a woman, in a wood. *Devéria del. M^lle Coignet sc. Chap. XXIV.* Above: *Œuvres de M^r Cottin. Malvina.* Line.

COINY, MARIE AMÉLIE, *née* LE GOUAZ.

She lived in a veritable art atmosphere. Her parents, Y. M. Le Gouaz and Marie J. Ozanne, her uncle N. M. Ozanne, her aunt Jeanne Françoise Ozanne, and her husband, J. J. Coiny (1761–1809), were all engravers.

89 Visite royale à l'accouchée. *Rumeau del. Amélie V^ve Coiny Sculp. 1813.* Line.

CONTAD, MADEMOISELLE.

Lived in the second half of the 18th century.

90 Figures of a nude female and boy, etc., with four lines of verse, beginning: "*Quand on a le corps si parfait.*" *F. Bouché* [sic!] *pinxit. M^lle Contad Sculp. A Paris chés Roguié . . .* Line.

CORBAUX, LOUISA.

91 *Studies of heads from nature, designed and drawn on stone, by Miss Louisa Corbaux.*

London, Nos 1, 2, 4, 9, 10, 11. *Published by Charles Tilt . . . Printed by C. Hullmandel.* Nos 1, 4, and 9 signed and dated 1836 on the stone. Lithographs.

COSWAY, MARIA CECILIA LOUISA, *née* HATFIELD.

Wife of Richard Cosway, born 1745, died 1822 (?). A painter of some ability.

92 A young woman leaning out of a window and picking grapes. *R. Cosway, Esqr. R. A. delt. Mrs Cosway, sculp. Pub. 16 Feb. 1800 by R. Ackermann . . . London.* In the crayon manner.

93 Cupid and lion. Signed *Maria: C:* Line. Printed in brown.

94 Christ bearing His cross. *Jésus Christ portant sa croix . . . Paolo Veronese pinx. M. Cosway sculp.* Stipple, in the crayon manner.

95 A marriage party. A pencil note on the back of the print says: "Guerchino pinx. Musée de Paris." Line.

COUET, MADAME.

See BAQUOY, HENRIETTE.

COULET, ANNE PHILIBERTE.

Born in Paris in 1736, pupil of Aliamet and Lempereur, and received into the Royal Academy of Painting in 1770.

96 The meeting-place at the column. *Le rendés vous à la collonne. Gravé par Anne Philberte Coulet d'après . . . Nicolas Berghem . . . A Paris chez Lempereur . . .* Line.

97 Neapolitan fishermen. *Les pecheurs napolitains. Gravés par Anne Philberte Coulet, d'après . . . Joseph Vernet . . . Jeanne Louise Coulet Scrip.* Line.

COUSINET, CATHERINE ELISABETH.

See LEMPEREUR.

CROISIER, MARIE ANNE.

Born in Paris in 1765, pupil of Augustin de Saint-Aubin. She made her début with engravings after Rubens, Coypel, and other masters, and during the Revolution produced political prints.

98 *La Fécondité . . . P. P. Rubens pinx. M^elle^ C^r^... sculp. A Paris chez Chereau . . .* Line.

99 Necker, seated, pointing to ships in the background; to the right is a bust of Louis XVI. Underneath are four lines of verse, beginning:

"*Le Commerce, les Arts, le Crédit et l'Honneur.*" *Marie An Croisier del. et sculp. A Paris chez l'Auteur . . .* Line.

CZARTORYSKA, MARIE, PRINCESS.

It is said that she wrote on art as late as the forties.

100 A rocky shore, with ruins on the cliffs in the foreground. *Mariane Czartoryska del. et sculps.* Etching.

CZERNIN, MARIE, COMTESSE DE.

An amateur, who as late as 1818, according to Nagler, executed some etchings after paintings by Teniers and S. Bourdon.

101 An angel playing the lute. *Marie Czernin.* Etching.

DANIEL, MADEMOISELLE M. F.

Lived in the 19th century.

102 A rustic bridge over a brook shaded by trees. *M. F. D.* Etching.

DANIEL-KLEIN, MADEMOISELLE STÉPHANIE.

Lived in the 19th century. Beraldi catalogues her work under: KLEIN, MME. COUDER, *née* STÉPHANIE.

103 The tomb of Saint Geneviève. *Vue du Tombeau de Sainte Geneviève* (*Saint Etienne-du-Mont*). *Lebron pinx.* *M^elle^ Stéph^ie^ Daniel-Klein sc.* Line.

DARÉNA, MADAME.

Worked in the first half of the 19th century.

104 *Festin nuptial de Psiché et de l'Amour. . . . The nuptial banquet of Cupid & Psyche. Raphaël pinx^t^. M^me^ Daréna Sculp^t^.* Above: *102.* In outline. Line.

Published in C. P. Landon's "Vies et œuvres des peintres les plus célèbres" (Paris, 1813 et seq.).

DASHWOOD, LADY.

A dilettante of the early part of the 19th century.

105 Cupid asleep. *Lady Dashwood sculps.* Etching; printed in brown ink.

DE LA CROIX, JEANNE *and* MADELEINE URSULE.

Pupils of Elisabeth Cheron, engraved a number of plates after precious stones.

106 Elisabeth Cheron's maid-servant, cat, and parrot. *Trois domestiques de feüe Madame Le Hay, peints d'apres nature et gravez à l'eau-forte par les D^lles^ Anne et Ursule De la Croix . . .* Line.

107 *Apothéose de Germanicus. Agathe Onix, du Cabinet du Roi, gravée en bas-relief. Eliz. Cheron L. H. delin. J. de la Croix sculp. Avec Privil du Roi.* Line.

108 *Portrait de Clèopatre derniere Reine d'Egypte tiré d'un Medaillon antique. Eliz. Cheron L. H. delin. Urs. et J. de la Croix sculp. . . .* Line.

109 *Bacchus Indien. Sardoine du Cabinet de Madame. Mª. Ursula De la Croix delin. et sculp. aquâ forti 1712 . . .* Line.

110 *Ptolomée Dionisius. Cornaline du Cabinet du Roi. Ursula de la Croix delin. et sculp. . . .* Line.

DE LAUNAY, MARGUERITE THÉRÈSE.

See MAUGEIN.

DELIA-BEURNY, A.

See BEURNY, A. DELIA-.

DEMONCHY.

See MONCHY.

DENIS, MADEMOISELLE.

Lived in the second half of the 18th century.

111 View of Messina. *Vue de la Ville de Messine . . . Dessiné par J. Houël en 1779. Gravée à l'eauforte par P. C. Le Bas, le Jeune. Le Ciel par M^lle Denis et terminée par Michel. J. Hoüel direx . . .* Line.

DENNE-BARON, MADAME.

112 Portrait: *Manuel. Member of the French Chamber of Deputies. M^me Denne-Baron Lithog. London. . . . Mar. 31, 1823.* Lithograph.

DENY, JEANNE.

Sister of Martial Deny; worked during 1770–82. Portalis and Beraldi credit her only with figure-work.

113 Ruins of a castle surrounded by water. *Jeanne Deny fecit 1770.* Line.

114 The return from market. *Le retour du Marché d'après . . . Van-Dalens . . . V. Dalens Pinxit. Deny Sculp. Paris . . .* Line.

115 *I^re Vue prés de Bougival. Louis Masquelier delin, Jeanne Deny Sculp. Paris . . .* Line.

116 Landscape. *Du Cabinet de M^r le Duc de Choiseul . . . Vander Heyden pinx. Jeanne Deny fecit.* Line.

DESCHAMPS, FRANÇOISE.

See BEAUVARLET, CATHERINE FRANÇOISE.

DESMAISON, MADAME.

See CHENU, VICTOIRE.

DESTOURS, MADEMOISELLE.

Worked in Paris in the second half of the 18th century.

117 Six views near Rome. *Cahier de 6 Vues des environs de Rome, Dessinées par J. B. Hoüel. A Paris chés Chereau . . . Mᵉˡˡᵉ Destours sculp.* Plates numbered, 1–6. Line.

DEVAUX, THÉRÈSE.

Worked about the middle of the 18th century, in Paris, executing plates after Grimoux, Murillo, and others.

118 Portrait: *L'abbé de la Caille. Peint par Mˡˡᵉ. Le Jeuneux. Gravé par Mˡˡᵉ Devaux.* Line.

DORSCH, WALBURGA.

Flourished at the beginning of the 19th century?

119 A monogram in a border of flowers. *Walburg Dorschin.* Line.

DUBOIS, CHARLOTTE.

120 *La Distraction. Dessiné par Mʳ. Blanchet. Gravé par Mˡˡᵉ. Chᵗᵉ. Dubois. A Paris chez l'Auteur . . .* Line.

DUBOS, MARIE JEANNE RENARD.

Born about 1700, pupil of Ch. Dupuis, worked in Paris. Among her plates are some in a work entitled "Versailles immortalisée" (Paris, 1720).

121 A girl with a cat. Below are four lines of verse, beginning: *"Ce chat qu'entre ses bras la jeune Iris captive."* *Inventé et Peint par P. P. A. Robert et Gravé par Marie J. Renard Dubos. Paris chez . . . le S^r. Duchange . . .* Line.

122 The same as the preceding; the plate is cut down. The verses have disappeared, and the lettering now reads: *Le petit chat. P. P. A. Robert. pinx. M. J. Renard Dubos sculp. Paris chez Isabey . . .* Line.

DUCHESNE, CATHERINE.

Engraved with the burin and in mezzotint; flourished in the first half of the 18th century.

123 Portrait of Mademoiselle Blancheau. *Santerre pinxit. Catherine Duchesne sculˡ Paris . . .* There are four lines of verse, beginning: *"Ton art, Santerre, est plus qu' humain."* Mezzotint.

DUCLOS, Mademoiselle M. A. P.

124 A man drawing water. *N. Poussin Pinxit. M^lle Duclos sculpsit 1791.* Stipple, crayon manner; printed in brown ink.

125 A woman with two children. *Peint Par N. Poussin. Gravé Par La Citoyenne M. A. P. Duclos.* Stipple, crayon manner; printed in brown ink.

DUCOLLET, JOSÉPHINE.

A lithographer who executed drawing-copies ("modèles de dessin") in the sixties and seventies. The print here catalogued is numbered 11, and evidently forms part of a series.

126 *Niobé. Joséphine Ducollet.* Lithograph.

DUFLOS, ELISABETH, *née* THIEBAULT.

Wife of Pierre Duflos (born at Lyons in 1751), whom she married Oct. 14, 1780. She collaborated with her husband on the collection of "Estampes représentant les grades, les rangs et les dignités," as also on the work of which the plates here catalogued form a part.

127 A plate from the "Abrégé de l'histoire universelle en figures, . . . dessinées par Monnet et gravées par Duflos." (Paris, 1785.) *Monnet del. Thiebo* [sic!] *sculp.* Over the right upper corner: *T. 1.—P. 16.* Line.

128 Another plate from the same work. *Monnet del. Eli*^{bet} *Thiebault secul.* Line.

DUPUIS, L. A. MARTINET.

See MARTINET, L. A.

DUQUESNOY, MADEMOISELLE.

129 A young girl bearing a basket of eggs. *B. del. M^lle. Duquesnoy.* Etching.

ELISABETH, PRINCESS OF ENGLAND, AND LANDGRAVINE OF HESSE-HOMBURG.

Born May 22, 1770; died at Frankfort-on-the-Main Jan. 10, 1840. She "drew with correctness and taste," and several series of prints after her designs were issued: "The birth and triumph of Cupid," 24 plates by P. W. Tomkins, 1795, new editions ("Birth and Triumph of Love") in 1796, 1822, 1823 ("a fine play of fancy and wit"); "Cupid turned volunteer," by Gardiner (1804); "A series of etchings representing the power and progress of genius" (1806), 24 etchings by herself; "The New Doll," and "The Seasons."

130 A woman driving Cupid. *Eliza inv^t. & sculp^t. Pub. May 19^th 1806 by E. Harding . . .* Etching.

The plate is accompanied by a printed dedication to the queen-mother, dated 1806, and with autograph signature.

ELISABETH, ARCHDUCHESS OF AUSTRIA.

Born 1743, died 1808.

131 Autumn landscape, with a woman bearing a burden. *Elisabetha Arci:^sa Austriæ. del: et excud: Anno 1759.* Etching.

ELISABETH AMALIA, Duchess of BAVARIA.

See Maria Elisabeth Amalia Franciska von Bayern.

ELISABETH CHRISTINE, Princess of BRAUNSCHWEIG-WOLFENBÜTTEL.

Wife of Frederick the Great of Prussia, whose interest in science and literature she shared. She was born Nov. 8, 1715, and died Jan. 13, 1797.

132 The entrance of a town; a man and woman walking in the foreground. *Elisabetha Christina. Hz Bu . . Scul: 1732.* Etching.

ELLENRIEDER, MARIE.

A painter and etcher, born in Constance, Mar. 20, 1791, died there June 5, 1863; studied art in her native city, Munich, and Rome. She painted religious subjects, as also portraits in oil and pastel. Her etchings, which are nearly all her own designs, — painter-etchings, in other words, — have been praised as "delicate," and her paintings are said to show considerable talent.

133 Portrait of a bearded man. *Rembrandt pinx. G. F. Schmidt fec. 1757. Marie Ellenrieder f. 1815.* Etching.

134 The same, with the monogram *M A E* after the date *1757.*

135 The Virgin and the Christ-child descending the steps of the temple. *Marie Ellenrieder 1826.* Etching.

These prints are accompanied by three autograph letters from the artist, which give interesting facts concerning prices charged for her work, etc.

ELLIS, ELIZABETH.

136 *A View of London from Wandsworth Hill in the County of Surry. Drawn by Chaˢ. Tomkins. Etch'd by Eliz. & engrav'd by W. Ellis. London: Published . . . 22ᵈ May, 1786, by J. Harris . . . and W. Ellis . . .* Line.

EVANS, SOPHIA WILHELMINA.

She is said to have worked in Rotterdam toward the end of the 18th century.

137 The age of gold. *T. Preij delin. Sophia Wᵃ. Evans. sculp. Rott: 1794. Proefdruk.* Underneath appear 8 lines of verse, in Dutch, by Thomas Kaas, beginning: "*Zie hier een schets van 't heil, dat eens deze Aerd zal streelen.*" Stipple.

138 A little girl, playing on the triangle and dancing. Stipple; printed in red ink.

139 Portrait of a minister. Bust, directed and facing to the left, looking to the front; in an oval. *S: W: Evans. Sculpᵗ a Rotterdam.* Stipple.

140 Portrait of a Reformed minister. Bust, directed to the right, looking to the front. *S.ª W.ª Evans Sculps 1791.* Stipple; face printed in color.

141 Portrait: *Leopold II.* Bust, with ornamental border, imperial insignia, etc. *S.ª W.ª Evans fecit 1791. A. Loosjes Pz. Excud. Proefdruk.* Stipple.

FISCHER, MARIA ANNA.

An engraver of Vienna, sister of Joseph Fischer, born 1785, and still living in Vienna in 1837 as the widow of the "Hofzeichenmeister" G. J. Felsenberg. She executed original as well as reproductive etchings. Among her prints are two series, one of 9 plates: "Meine ersten Nadel-Versuche" (1804, after Bremberg, Dietrich, and others); and another of 6: "Suite de six paysages dessinés par Madame la Pr. Therese Jablonowska," both in quarto. The first five prints listed here possibly form part of the first series.

142 Landscape: hills in the background, with a castle at the highest point; two figures in the foreground. *Mari Fischer.* Etching.

143 View of a hilly valley; to the left, a castle on a cliff. Etching.

144 A road winding along a rocky shore; on the left, a man driving two cows. *Maria Fischer.* Etching.

145 A man with three cows on the bank of a small sheet of water; in the background, trees and the roof of a house. *Maria Fischer.* Etching.

146 A hilly country; in the valley in the foreground are five figures. Etching.

147 Landscape: in the foreground, two riders watering their horses, to the left some figures crossing a bridge; on the shore, a house surrounded by trees; in the background, a high hill with two ruins. *Gravé a L'eau forte d'apres D. Boissiere par M. Fischer.* Etching.

148 Landscape: in the foreground, a boat with four figures; on the shore beyond, ruins and figures; in the background, a building on a small hill. *Gravé a L'eau forte d'apres D. Boissiere par Marie Fischer 1808.* Etching.

149 View of a river or canal, with five cows standing in the foreground; to the right, some sail-boats, and on the bank to the left, a church. *A. Cuijp pinx. Maria Fischer fec. 1810.* Etching.

150 Hamlet of Marie Antoinette. *Vue du Hameau de la Reine dans les Jardins du petit Trianon à Versailles . . . dessiné d'apré nature par la Comtesse de Würben, gravée par Marie Fischer.* Etching.

FLANDRES, MARIE, COMTESSE DE.

151 A village lane. [1875 ?] *M. F.* [monogram]. Etching.

FOLKEMA, ANNA.

Miniature-painter; sister of the engraver Jacob Folkema; born in 1695, died in 1768 in her 73d year, "as an artist of reputation"; painted portraits and engraved some plates. Among the latter are a set in the book entitled: "Gebouwen, gezichten en oudheden der Stad Amsterdam," published in Haarlem in 1741 and again in 1744.

152 Two children drinking out of a bowl. *Anna Folkema 1748.* Line.

153 Two children and a cat lying on a grassy bank. *A. Folkema 1748.* Line.

The two preceding plates are said to be after Madame de Pompadour.

154 An assemblage of bewigged gentlemen around a table, with their hands raised in affirmation of an oath. Above, on clouds, are two female figures, one with a palm-branch, the other with a horn of plenty. *J: Folkema In: 1723. A: Folkema sculp.* Above: *III. Deel. Pag: 129.* Line.

On the back of the print is a note in Dutch, written in ink: "Digten op de gesloote Vreede binnen Utrecht op den 11 April Aº 1713 geteekend."

155 A warrior drawing his sword, beside a female figure with shield and torch. In the valley

below are armed hosts; Peace, with a palm-branch, is hovering in the sky. *J: Folkema In: 1723. A: Folkema sculp:* Above: *III. Deel. Pag: 154.*

The two preceding plates are evidently taken from a book, and seem both to refer to the Peace of Utrecht.

FONBONNE, ANNE.

This is perhaps the daughter—referred to by Nagler—of Quirin Fonbonne, a Dutch engraver who worked in Paris about 1720–34.

156 A statuette of Cupid seated on a lion. *Le meme Amour vu de l'autre coté. L. S. Adam del. Anne Fonbonne Sculp.* In upper right corner: *9.* Line.

This evidently forms part of a series.

FOURNIER, MADAME FÉLICIE, *née* MONSALDY.

Born 1797, died 1879, wife of N. A. Fournier, an engraver. Besides engraving zoölogical subjects, like her husband, she executed also portraits for books, vignettes, and fashion plates.

157 Picture of a young woman; half-length. *Marckl del. 1838. Félicie Fournier née Monsaldy Sc.* Stipple.

158 Portrait; bust. *Newton. Mme Fournier sc. Publié par Furne, Paris.* Stipple.

159 *Amy Robsart.* Half-length. *Marckl del. M^me^ Fournier sc. Kenilworth. Walter Scott.* Stipple.

160 Portrait; bust. *Le duc de Chartres, lieutenant-général.* (*1792.*) *E. Gabé del. M^me^ Fournier sc.* Stipple.

FREYBERG, ELECTRINE, FREIFRAU VON, *née* STUNTZ.

A noted artist, daughter and pupil of the landscape-painter Johann Stuntz, born in Strassburg, March 24, 1797. She was in Rome 1821–22, and became a member of the Academy of S. Luca. In 1823 she married Baron Wilhelm von Freyberg, and died in Munich, Jan. 1, 1847. As a painter she was most successful in historical subjects, her madonnas being especially praised. She executed some etchings and tried lithography.

161 Saint Cecilia. *E. Stuntz.* Lithograph.

162 The Virgin with the Christ-child, on clouds, surrounded by child-angels. *Electrine Stuntz.* Lithograph.

163 Strolling musicians. An Italian scene: a man, an old woman, and a child, at their house door, listening to the playing and singing of three young women. *E. F.* [monogram] *geb. St. 1828.* Etching.

GAILLARD, LOUISE.

Daughter of Robert Gaillard (1722–85), the engraver; flourished in Paris in the second half of the 18th century. Like her father, she engraved a number of figure subjects after Schenau and P. A. Wille.

164 View near Nantes. *Vüe des environs de Nantes. Paris . . . 1766. Louise Gaillard. à Paris chez les Campions . . .* Line.

GAILLARD MONET, MADEMOISELLE I. M.

Pupil of Regnault and Ruotte.

165 Portrait: *S. A. S. M^gr. le duc de Parme Prince Archichancelier de l'Empire. Peint par Boily d'après le Buste fait d'après nature par M^r. Roland . . . Gravé par M^lle. I. M. Gaillard Monet éléve de M^rs. Regnault et Ruotte. A Paris, chez l'Auteur . . .* Stipple.

GAMOND, ELISA DE.

166 The Madonna della sedia. *Raphael, pinxit. Elisa de Gamond, del^t.* Lithograph.

GHISI, DIANA.

Painter and engraver, born in Mantua about 1530, died in Rome about 1590. She was the daughter of Giovanni Battista Ghisi, and the pupil of her brother Giorgio. She married the architect and sculptor Francesco da Volterra, and hence called herself Diana Mantuana civis Volaterana. "The greater

part of her plates," says Nagler, " bears the address of Horatius Pacificus, and these are the good impressions. Later, I. B. de Rossi obtained the plates, and still later Carlo Losi took impressions." Bartsch lists forty-six pieces by her.

167 The Martyrdom of Saint Catherine. *Romae Antonij Lafreri Formis. 1582. à Paulo Gratiano quesita.*

" This plate," says Bartsch, " is engraved in the manner of Diana Ghisi; but it is not quite certain that it is her work." The measurements given by Bartsch and Le Blanc do not agree, and are little below the figures found for the impression here catalogued, which measures $21\frac{7}{8} \times 16\frac{7}{8}$ inches.

GIRARD, LOUISE.

Wife of the engraver François Girard (1787–1870). She executed a number of engravings after Delaroche, Scheffer (both her husband's friends), Ingres, etc., and exhibited at the Salon.

168 *Ave Maria! Sassoferrato pinx M^me^ Girard sculp^t^. A Paris, chez F. Girard.* Stipple.

169 Virgin and Christ-child, with an angel playing on the lute, after Ary Scheffer. *A. S.* [monogram] *1836. M^me^ Girard sculp^t^.* Etching.

170 The little sister. *La petite Soeur. Peint par H. Dupont. Gravé par M^e^ Girard. Paris . . .* Stipple.

According to Beraldi, this is a portrait of Miss Juliette Lenormand; it was exhibited in the Salon of 1837.

171 *Gloria in excelsis Deo et in terra. M^me. Girard del. et sculp. Paris . . .* Stipple.

GIRARDIN, PAULINE.

172 A bouquet of flowers. *Hibiscus et Pastemone. 6. Pauline Girardin. Paris, Goupil & C^ie . . .* Lithograph, colored.

This evidently forms part of a series.

GOES DE DIRKSLAND, MARIE, BARONESSE VAN DER.

173 A woodland path. Etching.

a with the background outlined only.

b with the background filled in.

A pencil note on impression *b* calls this the second state, gives the artist's full name, and supplies place and date: "t' Hage 1878."

GOTLOSEN, MADEMOISELLE.

174 Ewe and lamb, after K. Dujardin. *K.D V.i.f.* Etching.

175 Landscape: farm-buildings, and trees beyond; in the foreground to the left are two men bearing burdens. After A. van Everdingen. *AVE.* Etching.

176 Landscape: a stream; houses are seen on both banks; on the right, a large half-dead tree overhangs the water. *Ruisdael* [facsimile]. Etching.

177 Landscape: a house beside a brook; a man and dog are passing over a bridge on the right. *Ruisdael* [facsimile]. Etching.

GREVILLE, Lady LOUISA AUGUSTA.

An amateur of London, daughter of Francis, first Earl of Warwick (1719–73), married to William Churchill in 1770. In 1758–62 she etched landscapes after A. Carracci, Rosa, Marco Ricci, etc.

178 A wooded and mountainous landscape. *S. Rosa pinx.t. A. G. delin.t 1761 et sculp.t 1762.* Etching.

GUIOT, Madame.

179 *Chactas et Atala descendant le Fleuve . . . Dessiné par Dugour . . . Gravé par Mme. Guiot. Paris . . .* Line and stipple.

GULSTON, Mrs. ELIZA B.

180 Portrait: *Pierre Francois Courayer . . . Published . . . Jan.y 1.st 1774. Hamilton Pinx.t Eliza B. Gulston Fec.t* Etching.

GUYOT, LOUISE.

Born 1820 (?). According to Beraldi, her father engraved the illustrations in "Album des Théâtres, par MM. Guyot et Debacq" (1837), a few of the blocks being signed by the daughter.

181 *Les Huguenots. Acte II, Scène I.re L.G.* Wood-engraving.

182 *Les Huguenots. Acte V, Scène III. L.G.* Wood-engraving.

Both of these engravings have the inscription: *Académie Royale de Musique* in the center of the ornamental border, above.

HAUSSARD, CATHERINE.

The engraver Jean Haussard (born 1696) had two daughters who engraved: Élisabeth, whose specialty was the engraving of those *cartouches* on which the titles of maps were inscribed, and who engraved figures of birds after De Sève for Buffon's "Histoire naturelle," and Catherine, who also signed bird-pieces after De Sève, and some portraits.

183 Portrait: *Sauveur François Morand, Chirurgien de Paris, . . . Dulcis Amicitiæ pignus oblatum à D. Guerin, Chirurgo Parisiensi, 1749. Peint par Fontaine. Gravé par M^lle^ Haussard l'Ainée.* Line.

184 A bird: *Le houtou, ou momot. De Seve del. Cath. Haussard Sc.* Above: *Tom. VI. Pl. XX, pag. 434.*

HÉMERY, LOUISE ROSALIE.

This engraver is known to have engraved after Masson, Aubry, and Greuze.

185 Head of a smiling child. *Gravé d'après J. B. Greuze par L. Rosalie Hemery. A Paris chez Chereau . . . N^o^ 134.* Stipple, crayon manner; printed in red.

HÉMERY, MARGUERITE.

See PONCE.

HÉMERY, THÉRÈSE ÉLÉONORE.

See LINGÉE.

HERBST, ADELGUNDE.

A penciled note in German on the back of the print here catalogued informs us that Fräulein Herbst was born in 1816, married the *Etatsrath* Vogt, was a sculptor, and was living in 1874.

186 A deer, resting. *Adelgunde Herbst sculp. 1841.* Etching.

HERHAN, ELISABETH G.

187 Cupid and Psyche. *L'Amour et Psiché. Fr.. Bartolozzy délineav. Elisab. G. Herhan sculpsit.* Stipple.

188 Portrait: *Moreau. Dessiné d'après Nature par I: Guerin & Gravé par Elisabeth G: Herhan. Déposé à la Bibliothèque Nationale, le 1. Frimaire, an. 8. de la République française. Paris . . .* Stipple.

189 Portrait: *Regnier. Dessiné d'après Nature, par I: Guerin & Gravé par Elizabeth G. Herhan Deposé . . . le 1. Prairial an 8 . . . Paris . . .* Stipple.

HERZ, HENRIETTE.

190 Portrait of a bearded man. *Rembrandt pinx. Henriette Herz sculp Nbg. 1798.* Etching.

This is the same portrait as that etched by Marie Ellenrieder (q.v.), but it is here directed to the left instead of to the right.

HIRSCH, MARIANE.

A note accompanying the etchings here listed reads: "Mariane Hirsch, of Dessau, pupil of Kolbe." C. W. Kolbe, born in 1757, died at Dessau in 1835.

191 Faun and nymph on a horse. Etching.

192 A dog, running. Etching.

193 A man, leaning on a cow. *M. H. 1801.* Etching.

HOLBEIN, THERESE.

An artist of Grätz, who was in Vienna about 1814. Nagler and Le Blanc credit her with 30 etchings of landscapes after Everdingen, Rembrandt, Molitor, and others.

194 A ruined building, near which a man is sitting; in the background are hills. *M. Molitor del.* Etching.

195 *Limberg en Stirie. Suite de VI vues des environs de ce chateâu dessinées et gravées d'après nature par Therese de Holbein 1813. N°. 1.* Etching.

HORTHEMELS, LOUISE MADELEINE.

Sister of the engraver Frédéric Horthemels, born in Paris in 1686 (Utrecht, 1687?); married Charles Nicolas Cochin the elder on Aug. 13, 1713; was buried Oct. 4, 1767. She engraved mostly after the works of her noted son. Her sisters, Marie Anne and Marie Nicolle, who became Madame Belle, also wielded the burin.

196 *Entrée de l'amour et de la Richesse aux Noces de Gamache. Tom. 3. Chap. 20. Car. Coypel pin. Magd. Hortemels Cochin. Sculp. . . . paris . . .* Line.

HORTHEMELS, MARIE ANNE.

Born in 1682, died March 24, 1727; wife of Nicolas Henry Tardieu. Andresen, Nagler, and Le Blanc have confused her with her sister Louise Madeleine (q.v.). See "Les graveurs du 18e siecle," by Portalis and Beraldi, vol. i, 1880, p. 497.

197 Portrait: *Jean Mesnard de la Nöe . . . Marie Horthemels sculp. Paris . . .* Line.

198 Portrait: *Elizabeth Charlotte Palatine du Rhin Duchesse d'Orleans. peint par Hyacinthe Rigaud. gravé par Marie Horthemels. A Paris chez Marie Horthemels.* Line.

199 Portrait: *Philippe Duc d'Orleans Regent du Royaume. peint par J. B. Santerre. gravé par Marie Horthemels. Paris . . .* Line.

200 Sacrifice of Iphigenia. *Quantum Relligio potuit suadere malorum. Lucret.* Four lines of verse, beginning: "*La Nature est icy tellement violée.*" *N. Bertin pinx. Marie Horthemels.* Line.

HORTHEMELS, MARIE NICOLLE.

Sister of Marie Anne and Louise Madeleine, and wife of A. S. Belle.

201 Portrait: *Melchior Cardinal de Poligniac . . . Peint par S. Belle . . . Gravé par M. N. Horthemels. 1714 . . .* Line.

HUNZIWER, JULIE.

202 A water nymph. *J. Goujon. J. H. 1816.* Lettering reversed. Etching.

HURARD, ADÉLAÏDE.

203 A young girl feeding fowl in a court-yard. Underneath is written in ink: "Gr. par Mlle. Adélaïde Hurard à Paris Fevr. 1787."

HURARD, CELESTE.

204 A man, two asses, and a dog on a hilly road; two men working beyond. Underneath is written in ink: "Gr. par Mlle Celeste Hurard a Paris Fevr. 1787."

HÜSSENER, AUGUSTE.

Copperplate-engraver of Berlin, where she studied under Professor Ludwig Buchhorn about 1830. Nagler lists 17 plates by her, after various artists, mostly portraits and figure subjects.

Five bust portraits:

205 *L. Gallait. Auguste Hüssener sc. Berlin.* Line.

206 *Koekkoek. Auguste Hüssener sc.* Line.

207 *Julius Schnorr* [Autograph facsimile]. *Auguste Hüssener sc.* Line.

208 *L. Schwanthaler* [Autograph facsimile]. *Auguste Hüssener sc.* Line.

209 *Marie v. Marra* [Autograph facsimile]. *Auguste Hüssener. sc.* Line.

IGONET, MARIE MADELEINE.

Born in Paris about 1748, says Nagler, and practised her art there. She engraved a number of plates after Boucher, Jeaurat, Villebois, Mieris, etc.

210 *La Peinture. Peint par Boucher . . . Gravé par Marie-Madelaine Igonet, May 1752. A Paris, chez M. Bourguet et M. M. Igonet . . .* Line.

Portalis and Beraldi say that this "charming etching would suffice to preserve the name of this little-known engraver."

211 *La Sculpture. Peint par Pierre . . . Gravé par Marie-Madelaine Igonet. May 1752. Paris. . . .*

ISABELLA OF PARMA.

See MARIA ISABELLA OF BOURBON.

JACQUINOT, LOUISE FRANÇOISE.

Stipple-engraver; was working in Paris in the beginning of the 19th century. Mention is found of her portrait of Gois, after Dumont, 1805.

212 A sheet of studies; three heads: the Virgin and the boy St. John. *Raphael pinxit. L^se. F^se. Jacquinot sculpsit 1801.* Stipple; printed in brown ink.

213 Portrait: *Edme Sebastien Jeaurat . . . Gois del. Louise Jacquinot Sculp. . . .* Stipple.

JOGAIN, MADEMOISELLE ——.

Lived in the 18th century.

214 *Le depart des Cavaliers. M^lle Jogain Sculp.* Aquatint.

215 *Le repos des Cavaliers. Vuvermens* [sic!] *inv. M^lle Jogain sculp.* Aquatint.

JOURDAN, MADAME.

An engraver who was working in Paris in the second half of the 18th century. Nagler and Le Blanc say that she executed some plates for the "Voyage pittoresque de la Suisse."

216 Are they thinking of this sheep? *Pensent-ils a ce mouton . . . F. Boucher inv. Gravé par*

Madame Jourdan. Se vend à Paris chez Alibert M.d d'Estampes . . . Line.

JUDKINS, ELIZABETH.

Worked in London in the latter half of the 18th century. According to J. C. Smith, she "may be pronounced with certainty to have been a pupil of James Watson."

217 Portrait: *Lady Frances Bridges. F. Cotes pinx.t Eliz.th Judkins fecit. Printed for Rob.t Sayer. . .* Mezzotint.

K., J. H. L. v., WIDOW v. B.

218 *Athenaeum illustre te Amsterdam gesticht Anno 1631. Op steen getekend door J. H. L. v. K. Wed.e v. B. naar het origineele schildery door J: Jelgerhuis Rz: . . . Steendr. v. Daiwaille en Veldhuijsen.* Lithograph.

KAROLINA MARIA, ARCHDUCHESS OF AUSTRIA, AND LATER QUEEN OF NAPLES.

Born Aug. 13, 1752, died Sept. 8, 1814, daughter of Emperor Francis IV and Maria Theresia. In 1767 she sent a drawing to the Academy in Vienna, and received the diploma of honor.

219 Young girl playing with chicks. *Dessiné et gravé par L'Arch.sse Charlotte d'Autriche 1767.* Line.

KAUFFMANN, MARIA ANNA ANGELICA.

Daughter and pupil of Joseph Kauffmann, a Swiss portrait-painter, born at Coire, Switzerland, Oct. 30, 1741, died in Rome, Nov. 5, 1807. Her talent for painting and music was shown at an early age, and she studied in Italy during 1757–65. About 1767 she came to England, where she won a brilliant reputation, and where she rose high in royal and popular favor. An unhappy marriage with an impostor was annulled by divorce; in 1781 she married the painter Antonio Zucchi and returned to Italy. Comment on Angelica Kauffmann has varied from fulsome eulogy to severe criticism; the truth should be sought between the two extremes. She executed a number of etchings, which seem to show the same mixture of strength and weakness, of grace and mannerism, as her paintings.

220 Armida crowning Rinaldo with flowers. *Angelica Kauffman fecit.* Etching.

"First state, before aquatint."

221 Half-length portrait of a woman, with a child holding an apple. *A. K. f.* Etching.

222 *L'Allegra. Angelica Kauffman, delin^t. et sculp^t. Published . . . Nov^r. 1^st. 1779 . . . London.* Etching, with aquatint; printed in brown.

"Second state, with the aquatint work."

KERKHOVE, LOUISE VAN DE.

Sister of Frédéric van de Kerkhove (1862–73), the artist prodigy to whom A. Siret devoted a volume

("L'enfant de Bruges," Paris, 1876). She was born about 1861, and painted small landscapes like her brother.

223 Landscape: water in foreground; shore with trees. H. $\frac{13}{16}$ in.; w. $3\frac{3}{8}$ in. *Louise V. D. K. 76* [reversed]. Above, on the right: *19.* Etching.

224 Landscape: trees on a sloping bank. H. $4\frac{1}{8}$; w. $1\frac{15}{16}$ in. *Louise V. D. K. 77.* Underneath, on the right: *20.* Etching.

225 Landscape: a body of water with a flat shore, dotted with houses and trees. H. $\frac{5}{16}$; w. $4\frac{7}{8}$ in. *Louise V. D. K. 77.* Below, on the right, *21.*

226 Landscape: water, with a boat tied to a post; on the right is a small figure on the bank; in the background, a large castle-like building. H. $3\frac{9}{16}$; w. $5\frac{1}{4}$ in. *Louise Van de Kerkhove d'après mon frère Fritz 1877.* Below, on the right: *23.* Etching.

The preceding four etchings evidently form part of a series.

KLAUBER, CATHARINA.

According to Le Blanc, this engraver worked in Augsburg in the second half of the 18th century. Nagler speaks of a series of ornaments in 98 plates, drawn by B. Göz after Godefrid, and engraved by her.

227 Portrait: *Christoph v. Beaumont, Erzbischof v. Paris . . . Klauber Cath. Sc. Aug. d'.* Line.

KLEIN, STÉPHANIE DANIEL-.

See DANIEL-KLEIN.

KOBELL, ANNA.

Perhaps related to Wilhelm Kobell (1766–1855), who worked skilfully in aquatint and was the son of Ferdinand Kobell. She executed some aquatints and etchings.

228 Still-life: fruit and dead birds. *W. van Leen inv. 1812. A. Kobell f. aqua tinto.* Aquatint, colored.

KOKER, ANNA MARIA DE.

An amateur, who flourished in the second half of the 17th century. She executed a dozen or more etchings, mostly landscapes. Kramm says that her portrait was painted by Gerard Terburg and engraved by H. Bary.

229 Landscape: a road, on which a figure is walking, passes two cottages under trees on the left. *A. M. D.* [monogram] *Koker fecit.* Etching.

KRAUS, JOHANNA SYBILLA, *née* KÜSEL.

See KÜSEL.

KÜSEL, JOHANNA SYBILLA.

Engraver; born in Augsburg in 1646, pupil of her father Melchior, married the engraver Johann Ulrich Kraus, and died in 1717. Le Blanc catalogues 102 pieces by her. Her elder sister, Johanna Christina, and a third sister, Magdalena, were also engravers, and executed a number of illustrations to the Old Testament.

230 *Venus. Johanna Sübylla Küslen fecit. Adam Ælshaimer pinxit.* Etching and line.

" . . . renders the chiaroscuro of Elsheimer, in the manner of the Comte de Goudt." Nagler and Le Blanc say that this is copied after Hollar.

231 The three Magi paying homage to the Christ-child. *J. K.* Line.

KÜSEL, MARIA PHILIPPINA.

232 A scene within a building; figures kneeling before a man wearing a turban, etc. *Maria Philippina Küslen fecit.* Line.

233 A scene in the open air, amid monumental edifices; a priest pouring oil on a woman's head, etc. *Maria Philippina Küslen fe:* Line.

The two preceding have been described as " Subjects taken from the history of Israel, after Lairesse."

LANDON, LOUISE CHARLOTTE.

See SOYER.

LANDON, PAULINE.

234 *La Vierge et l'Enfant Jésus . . . The Virgin and the Child Jesus. Raphaël pinx.t Pauline Landon sc.* Above, on the right: *230.* In outline. Line.

Published in C. P. Landon's "Vie et œuvres des peintres les plus célèbres" (Paris, 1813 et seq.).

LANGER, JOSEPHE.

Possibly related to J. P. Langer (born 1756), who died in Munich as director of the Academy in 1824.

235 Landscape: on the left, a man is riding on a road which winds along the shore and is shaded by large trees. *Josephe Langer inv. et fet.* Etching.

LANGLOIS, HENRIETTE.

An artist of the 19th century.

236 The risen Christ recognized by Mary Magdalen. *Kolnischen pinx. H.te Langlois Sculp.* Line.

LARCHER, ANTOINETTE.

Born in 1685, in Paris; pupil of De Poilly; engraved sacred subjects and portraits.

237 *Judith d'après le Tableau de Raphaël qui est dans le Cabinet de M.r Crozat . . . gravé par Toinette Larcher.* Line.

LE COMTE, MARGUERITE.

An amateur, born in Paris about 1719, mistress of Watelet, with whom she traveled in Italy, and with whom she subsequently lived at the Moulin-Joli, on the Seine, near Argenteuil. Here, we are told, she received an "agreeable, artistic, and select society," amid idyllic surroundings. She spent her leisure in etching butterflies and coloring them ("Suite de papillons gravés et coloriés par Madame Le Comte, des Académies de Rome, Florence, Parme et de l'Institut de Bologne, 1766"), and imitated the etchings of Rembrandt.

238 Copy of Rembrandt's "Obelisk" (Bartsch 227, Blanc 328, Middleton 324). *Marguerite meuniere du moulin joli sc. 1754.* Etching.

LE DAULCEUR, LOUISE, *née* DE MONTIGNY.

An amateur etcher who lived in the second half of the 18th century, and executed plates after Edme Bouchardon, C. N. Cochin, Gravelot, and others.

239 A swamp in a forest. *L. L. D.* [monogram] *Scul.* Etching.

240 Four riders. *La Bella inv. Louise Daul.* Etching.

241 *Venus sur les Eaux. Gravé . . . d'après le dessein Original d'Edme Bouchardon . . . à l'eauforte par L. L. D. et terminé au burin par*

Aug. de S^t. Aubin, 1757. Fessard direx. Louise Le D. sculp. Paris . . . Line.

The following are all from Madame Dubocage's "Le Paradis terrestre" (Paris, 1748). The London (1760) edition does not appear to have all the engravings.

242 Adam and Eve asleep under trees; cattle in the background. *Pierre In. Del. Louise Le D. Sculp.* Line.

243 Vignette: Adam and Eve standing under a tree; lion, unicorn, and other animals in the background. *Gravelot In Del. Louise le D sculp.* Line.

On p. 17 of Madame Dubocage's "Le Paradis terrestre," at the head of the "second chant."

244 Vignette: Adam and Eve seated on the ground; an angel approaching. *Gravelot In Del. Louise le D sculp.* Line.

245 The same, on page 37 and at the head of the *troisième chant* of "Le Paradis terrestre." Line.

246 Vignette: Eve and the serpent. *Gravelot In. Del. Louise Le D. Sculp.* Line.

On p. 69 of "Le Paradis terrestre," at the head of the "cinquième chant."

247 Tail-piece: two child figures, one winged, seated on clouds. *Pierre In. Del. Louise Le D. sculp.* Line.

On p. 88 of "Le Paradis terrestre," at the end of the "cinquième chant."

248 Vignette: downfall of the rebellious angels. *Durand D. V. In. De. Louise Le D. Sculp.* Line.

249 Vignette: Inferno. *Gravelot In. Del. Louise Le D. Sculp.* Line.

250 Vignette: Adam and an angel, seated; Eve, with the apple, standing in the background. *Gravelot In. Del. Louise Le D. Sculp.* Line.

251 Vignette: Adam and an angel standing on an eminence; Eve reclining below; animals in the plain beyond. *Gravelot In. Del. Louise Le D. Sculp.* Line.

LEFEVRE, ÉLÉONORE, *née* LINGÉE.

Worked in Paris in the beginning of the 19th century. She executed plates—among them the ones here catalogued—for C. P. Landon's "Vies et œuvres des peintres les plus célèbres" (Paris, 1813 et seq.), etc. She was perhaps related to Charles Louis Lingée and his wife Thérèse Éléonore, both engravers.

252 *La Force.—Die Stärke.—Strength. Dominiquin pinx.t Eleonore Lefevre Sculp.t* Above, on the right: *34.* In outline. Line.

253 *Le Triomphe de l'Amour . . . Loves Triumph* and *Le Triomphe de Bacchus . . . Bacchus's*

Triumph. Two subjects on one plate. *Raphael inv.t Eléonore Lingée sc.* In outline. Line.

LEFORT, ANNE, *née* BOILY.

Flourished in Paris in the second half of the 18th century. She engraved after Pierre, Charpentier, Dumesnil, etc.

254 *La Savoyarde . . . P. L. Dumesnil Pinx. Femme Lefort Sculp. A Paris chez Lefort . . .* Line.

LELOIR, MADAME.

255 *M.lle de Cardoville et la Mayeux . . . M.me Leloir del. . . . Paris . . . London . . . 1844.* Above: *Le Juif errant.* Lithograph.

LEMPEREUR, CATHERINE ELISABETH, *née* COUSINET.

Engraver, wife of the engraver L. S. Lempereur; born in Paris in 1726; pupil of L. Cars and E. Fessard.

256 *La forest dangereuse. Ph. Vovermans Pinx. C. E. Cousinet Sculp. . . . A Paris, chez Lempereur . . .* Line.

257 A shipwreck. *Les suites d'un naufrage . . . J. Vernet Pinx. C. E. Cousinet Sculp. Gravées*

à l'Eau-forte par Nicolas de Launay, et terminées au burin, par Catherine Elisabeth Cousinet, femme Lempereur . . . Paris . . . Line.

258 The credulous milkmaid. *La credule laitiere . . . Peint par D. Teniers. Gravé par Elis. Cousinet, F^me^ l'Empereur . . . Paris . . .* Line.

259 *La pyramide de Sextius. Jean Paul Pannini Pinx. E. C. Femme Lempereur sculp . . . Paris . . .* Line.

260 *Les trois colonnes de Campo Vaccino. Jean Paul Pannini Pinx. E. C. Femme Lempereur Sculp. . . . Paris . . .* Line.

LEPICIÉ, RENÉ ELISABETH MARLIÉ.

Born in 1714, died in Paris, March 27, 1773; was the wife of the engraver Bernard Lepicié. Mariette records that she aided her husband in some of his works, and was a good wife and mother to boot.

261 *Contrat de Mariage . . . Peint par Carle Vanloo . . . Gravé par René Elisabeth Marlié Lepicié. Paris . . .* Line.

262 *La Piemontoise . . . Peint par Hallé. Gravé par René Elisabeth Marlié Lepicié. Paris . . .* Line.

LERCHENFELD, MARIANA, GRÄFIN VON.

An amateur, of Munich, wife of the royal Bavarian lieutenant-general Graf von Nogarola.

263 Plate in honor of the etcher's mother: a landscape, with a flat stone in the foreground inscribed: *Heil Ihr! die das dasein mir Und noch mehr gegeben! Gieb ihr Gottes Lohn dafür, Friste mir ihr Leben!! M. de Lergenfeld Siesbach fecit.* Etching.

264 House of J. J. Rousseau at Moutier. *J. J. Rousseau Wohnung in Moutier Travers. M. Lerchenfeld fecit 1784.* Etching.

LE ROY, MADEMOISELLE.

265 Two Cupids, one holding a bird, flying in clouds. About 1750? Line.

On the margin is written, in ink: "Par Madselle Le Roy."

LIGNE, FLORE, PRINCESSE DE.

Florence, daughter of Charles Joseph, Prince de Ligne, married the Austrian major-general Baron von Spiegel.

266 Landscape: a woman and two children at a well. *Flore de Ligne.* Etching.

267 Landscape: a wood; a man and a woman resting on the right. *Flore de Ligne.* Etching.

268 Landscape: two figures in a boat; trees on the farther bank. *Flore de Ligne.* Etching.

269 A peasant hut, with a tumble-down outhouse. *La Princesse Flore de Ligne.* Etching.

270 A wood interior; in the center is an upright rock with a smooth front, apparently intended for a title; on a stone at its foot: *Flore de Ligne.* Etching.

271 The edge of a wood, by a sheet of water; two figures on the shore at the left. *Flore de Ligne f. 1796.* Etching.

LINGÉE, ÉLÉONORE.

See LEFEVRE, ÉLÉONORE.

LINGÉE, THÉRÈSE ÉLÉONORE, *née* HÉMERY.

Wife of the engraver C. L. Lingée, and sister of the engraver A. F. Hémery, was born in Paris about 1753. She was a member of the Royal Academy of Marseilles, and possessed an "agreeable talent for engraving in the crayon manner."

272 Head of a boy. *Dessiné par J. B. Greuze . . . Gravé par T. E. Hemery, F^me^ Lingée. N°. 142. A Paris chez Lingée . . .* Stipple, crayon manner; printed in red.

273 Portrait: *P. L. Moline . . . Dessiné par C. N. Cochin . . . Gravé par M^me^ Linge* [sic!]

de l'Academie R^le de Marseille. Above: *Societé Acad^que des Enfans d'Apollon.* Stipple, crayon manner.

274 Portrait: *S. Chenard . . . Dessiné par C. N. Cochin . . . Gravé par M^me Lingée . . .* Above: *Societé Acad^que des Enfans d'Apollon.* Stipple, crayon manner.

275 *Le plaisir des bonnes gens. Dessiné par C. N. Cochin. Gravé par M^me Lingée 1784. A Paris chez Lingée . . .*

276 Portrait: *Antoine Petit . . . Dessiné par C. N. Cochin . . . Gravé par M^me Lingée . . . 1786.* Stipple, crayon manner.

LUJA, CATHARINA.

An artist in Hanau. In 1837, says Nagler, she lithographed "La Vierge de la Maison d'Albe," after Raphael, for the lithographic establishment of W. Kuhl.

277 An ecclesiastic, seated, with a crayon-holder in his right hand, and resting the left on a portfolio. *Peint par Lesueur. Dessiné par Catharina Luja.* Lithograph.

MAGIMEL, E. CECILE.

278 The principle of art. *Le principe des arts. Chardin pinx. E. Cecile Magimel Sculp. . . .* Line.

279 Useful amusement. *L'amusement utile. Chardin pinx. E. Cecile Magimel Sculp.* . . . Line.

These two plates were probably executed about 1750. Both "À Paris chez Surugue."

MALERME, ISABELLE.

280 View of a body of water; on the shore stands a man; beyond is a large building. *Isabelle Malerme 1790.* Etching.

MALTHERT, MARIE.

Lived in the 18th century.

281 Three figures, one mounted, traveling along a road. *Marie Malthert fec.* Etching.

282 A body of water with tree-grown banks. *Marie M. fc.* Etching.

MANSARD, JEANNE (?).

283 *Le touraco. De Seve del. J^ne^ Mansard Sc.* Above: *Tom. VI. Pl. XV. pag. 304.* Line.

One of the bird pictures in Buffon's "Histoire naturelle," a number of plates in which bear the signatures of women, such as M. R. veuve Tardieu, C. Haussard, Eli. Haussard, femme Le Villain, etc.

MARCHAND, GABRIELLE.

The authorities speak of her as "Gabriel Marchand," a man, born about 1755, pupil of E. Voyzard.

284 The warrior's return. *Le retour du guerrier . . . G^lle Marchand Sculp.* Pencil note: "Le Barbier l'ainé del." Line.

MARÉCHAL, ELIZA.

Worked at the beginning of the 19th century.

285 Portrait: *Rubens. . . . Rubens pinx^t. Eliza Maréchal del^t. et sculp^t. à Paris, chez Chaillou-Potrelle, M^d. d'Estampes . . .* Stipple.

MARÉCHAL, MADAME TALON.

Worked at the beginning of the 19th century.

286 Portrait: Balthasar, Comte de Castiglione, wearing a cap. *Raphael pinx.* Proof before letters. Stipple.

MARIA ANNA, ARCHDUCHESS OF AUSTRIA.

Daughter of Emperor Francis I (Stephan) and Maria Theresia, born Oct. 6, 1738, died Oct. 19, 1789. Showed great preference for the sciences and arts, especially mineralogy, numismatics, painting, and etching. She was pupil in art of F. A. Brand, and in 1767 became a member of the Imperial Academy of copperplate-engravers, founded in Vienna the year before. In 1772 she issued "Sechzehn radirte Blätter," to which series the following belong.

287 View of a stream during a storm; three men in two boats in the foreground. *gemahlet und*

geetzet von S. K. H. Erz. H. Ma. Anna 1769. Etching.

288 A woman bearing fagots. *gemahlet und geetzet von S. K. H. Erz. H. Ma. Anna 1771.* Etching.

289 Countrymen fighting a fire by the side of a stream. *gemahlet und geetzet von S. K. H. Erz. H. Ma. Anna 1772.* Aquatint.

MARIA ELISABETH AMALIA FRANCISKA VON BAYERN.

Daughter of William, Duke of Bavaria; married March 9, 1808, to the Prince of Wagram.

290 Landscape, with a man on horseback driving cattle across a bridge. *Elisabeth 1805.* Etching.

291 Another copy of the preceding, touched up by hand.

292 A landscape: farm-buildings and trees. Etching.

MARIA ISABELLA OF BOURBON, INFANTA OF SPAIN.

Daughter of Don Philip, Duke of Parma, born Dec. 31, 1742, died Nov. 27, 1763; first spouse of Emperor Joseph II.

293 Landscape: a bridge over a stream; a large building in the background. *Isabella. del. et. sculp.* Etching.

MARIE CAROLINE.

See BERRI, DUCHESSE DE.

MARIE DE MEDICI.

Wife of King Henry IV of France, born in 1573, died in 1642.

294 Bust of a young person: portrait of Marie de Medici. *Maria Medici F. MDLXXXVII.* Wood-engraving.

This print and one other are usually attributed to the queen, which Le Blanc considers a "grave error." Chatto does not believe that a girl of fourteen executed this engraving. Robert-Dumesnil (vol. v, p. 66) cites a note preserved with this print in the National Library at Paris, which states that the engraving was executed by the queen, who presented it to Ph. de Champagne when he was painting her portrait.

MARK, JOHANNA.

Lived in the second half of the 18th century.

295 Portrait of Joseph II. *Iosephus II. D. G. . . . Quirin Mark del. Johana Markin sc.* Stipple.

MARLIÉ LEPICIÉ, RENÉ ELISABETH.

See LEPICIÉ.

MARTINET, ANGÉLIQUE.

Born about 1731, died about 1780; sister of the engraver F. N. Martinet, and pupil of her uncle, the engraver N. G. Dupuis.

296 The little aimer. *Le Petit Viseur. Schenau Pinxit. Angel. Martinet Sculp.* Line.

297 The vanities of the world. *Les vanités du monde . . . J. D. Wit pinx. Angel. Martinet Sculp.* Line.

MARTINET, L. A.

Wife of the engraver N. G. Dupuis.

298 Saint Gregory dictating his homilies. *S.t Grégoire dicte ses homélies . . . Carolus Vanloo Eques Pinx. L. A. Martinet Femme Dupuis Sculp. 1770 . . .* Line.

MARTINET, MARIE THÉRÈSE.

Born about 1731, sister of François Nicolas and Angélique Martinet, pupil of J. Longueil. She assisted her brother in designing and engraving illustrations for comic operas.

299 An illustration for a comedy. *Marcel. Alons, baise donc Nigaud. Marie Queverdo 76. Therese Martinet.* Above, on the right: *Pag. 28.* Line.

MASSARD, ANNE, *née* ATHENAS.

Wife of Jean [?] Massard.

300 *The Fountain of Julie at Marfontaine. La Fontaine Julie à Marfontaine . . . Constant Bourgeois del. Gamble aqua forti. M.me Massard Sculp.* Line.

301 Ruth and Boaz. *Ruth dans le champ de Boaz . . . S. Mirys Pinxit. Gravé par Mad^me^ Massard née Athenas. Paris . . .* Stipple and line.

See also under ATHENAS.

MASSARD, LOUISE.

Sister of Jean Massard (1740–1822); engraved two allegories after Lantinville, and some vignettes.

302 A book-illustration. *Au fond de ce Jardin*, etc.: four lines of verse. *Le Prince inv. M^lle^ Massard sc.* Line.

MASSON, MADELEINE.

Engraver, daughter and pupil of Antoine Masson, born about 1646, married the engraver and painter N. Habert, died in 1713. She executed a number of portraits.

303 Portrait: *Philippe de France Duc d'Orleans frere unique du Roy Louis le Grand. Habert ad vivum pingebat. M. Masson eius uxor sculpebat. . . .* Line.

MATHIEU, MADEMOISELLE ALEXANDRINE.

304 *Repos. M^elle^ A. Mathieu sculp. . . . Paris.* Signed on the copper: *Alex^ne^ Mathieu 1865.* Etching.

MATHIEU, MADAME ANNE.

She was working about 1850.

305 *A Shakspeare, La Muse du Drame et le Génie de la Peinture. Banks R. A. Fecit. Fauchery del. Aⁿᵉ. Mathieu sc.*

306 *William Wallace. Farcy del. Mᵐᵉ Mathieu sc.*

MAUGEIN, MARGUERITE THÉRÈSE, *née* DE LAUNAY.

Flourished in the second half of the 18th century. Born in 1736, according to Basan.

307 First view of Ireland. *Premiere vue d' Yrlande. Dessiner* [sic!] *par Jean Pillement . . . et Gravé par Madame Maugin. . . . Paris . . .* Line.

308 Sacrifice to Pan. *Sacrifice au dieu Pan. Lalleman Pinx. Gravé par M. T. de Launay Femme de Maugein. . . .* Line.

309 Bathers disturbed. *Le bain troublé. Lalleman Pinx. Gravé par M. T. de Launay Femme de Maugein. . . .* Line.

310 The industrious women. *Les femmes laborieuses . . . Peint par Salvator Rose. Gravé par Mᵈᵉ Maugein. . . .* Line.

MELLING, ADELE.

Landscape-painter to the Duchess of Orleans, daughter of N. Melling (1765–1831), a Swiss painter;

painted landscapes in oil and water-colors, and drew in sepia. She became Madame Clerget, and was still living in Paris in 1836.

311 Two men in classical costume beside a stream; ruins on the opposite bank. *Dunker. Adele Melling.* In a circular border. Etching.

312 A ruined bridge over a stream; in the foreground are three figures in a classical garb. In a circular border. Etching.

MEYER, MADEMOISELLE J.

313 Landscape: three men and a dog on a road; a house on the right. *Lith. par J. Meyer. Dir. par Mr L. Kuhnen. Imp. Simonau & Toovey.* Above: *D. Teniers.* Lithograph.

314 A water-mill; on the road to the right, two men are loading a donkey. *Lith. par J. Meyer. . . .* Above: *Antoine Waterlo.* Lithograph.

315 Landscape: a house, shaded by trees, beside a stream; on the left, a man and dog are crossing a bridge. *Lith. par J. Meyer. . . .* Above: *J. Ruisdael.* Lithograph.

316 A stream by moonlight, with several sailboats, and a rowboat containing three men; two windmills on the shore. *Lith. par J. Meyer. . . .* Lithograph.

MIGNERET, MADAME.

Engraver; wife of the engraver Adrien Migneret (1786–1840).

317 *S^t Faron. P. L. De Laval pinx. V^ve Ad. Migneret sc.* Above: *1841. Journal des artistes. N^o 11. Vol. 1.* Outline. Line.

318 *Novella d'Andrea* (*Salon de 1843.*) *M^elle Godefroid pinx. Gérard comp. M^me V^ve A. Migneret sc.* Above: *1843. Journal des artistes. N^o 24. Vol. 1.* Line.

MIHES, JULIE.

Painter, born in Breslau, July 13, 1786, died in Vienna, Jan. 16, 1855; studied in her native city and in Dresden. She executed copies of noted paintings, and lithographed Dürer's "Verehrung der heiligen Dreieinigkeit" in 15 sheets (begun 1821 in Vienna). On Sept. 2, 1822, she married A. Primisser of Vienna, after whose death she became a nun.

319 *Mater Dolorosa. Nach einem Gemählde von Paolo Veronese . . . Lithographirt von Julie Mihes.* Lithograph.

MOITTE, ROSE ANGÉLIQUE.

Daughter and pupil of Pierre Etienne Moitte (1722–1780); won success as an engraver. Her sister Elisabeth Melanie executed plates in the crayon manner, and her four brothers were artists as well.

320 Fishing. *La pesche . . . l'Allemand Pinx. Ang. Moitte Sculp. Paris . . .* Line.

321 A game of bowls. *Le Jeu de Cochonet . . . D. Teniers Pinx. Angel. Moitte sculp.* Line.

MÖLLER, CATHARINE MARIE.

Born 1744, died 1811, according to a pencil note on the back of the print.

322 Head of a child. *C. M. M.* Etching.

MONCHY, MADAME DE.

The wife of Martin de Monchy (born 1746). Portalis and Beraldi list a number of her engravings. She was working during the Directory.

323 The arch of Constantine. *Vue de l'Arc de Constantin à Rome. C. N. Cochin del. Gravé par f^t. Demonchy. Paris . . .* Line.

MONET, I. M. GAILLARD.

See GAILLARD MONET, MADEMOISELLE I. M.

MONTALBA, CLARA.

Worked in the eighties (19th century).

324 A sailboat. *Clara Montalba 81.* Etching.

MONVOISIN, MADAME, *née* FESTA.

Born in Rome, wife of the painter R. A. Q. Monvoisin (1794–1870). She executed a number of lithographs.

325 Little Savoyards. *Petits savoyards. R. F. Monvoisin pinx^t. . . . M^me Monvoisin del. Chez Monvoisin ainé . . .* About 1840. Lithograph.

326 Savoyards resting. *Repos des savoyards. R. Q. Monvoisin pinx^t. M^me Monvoisin del^t. . . .* Lithograph.

MUND, ELISABETH.

Miniature-painter, born in Frankfort-on-the-Main in 1751, pupil of her father, the painter J. S. Mund.

327 Portrait of a young woman, said to be the artist's own portrait. *Elisabetha Mundin sculps. Franckfort.*

Underneath is a note in ink, said to be by her own hand, in German: "First attempt, Anno 1774."

NAPOLEON, CHARLOTTE.

See CHARLOTTE NAPOLEON.

NATZMER, —— VON.

Lived in the 19th century.

328 Landscape: a château by the waterside. Etching.

On the back of the print is a penciled note in German: "First attempt of Miss v. Natzmer."

NAUDET, CAROLINE.

Print-seller and engraver, sister of T. C. Naudet, the painter; born in 1775. Besides the "Recueil" mentioned below, she executed a number of caricatures.

329 Portrait of Bruun-Neergaard, seated, with his hat in his hand. *Caroline Naudet f. 1808.* Etching.

330 *16e siècle. Vidercum en argent . . . Caroline Naudet aquaforti Jules Gagniet D. 1838.* In upper right corner: *N.o 29.* Etching.

A plate from "Recueil d'objets d'art et de curiosités, dessinés d'après nature par T. de Jolimont et J. Gagniet, gravé à l'eau-forte et publié par Caroline Naudet" (100 plates, 1836 et seq.).

NAUMANN, CORA.

331 A woman reading. *F. G.* [monogram] *N. 6. C. N.* [monogram]. Etching; printed in brown ink.

332 A little girl with a distaff. *F. Gareis del. Cora N. 1800.* Etching.

NEVEU, MADEMOISELLE OLYMPE.

Worked at the end of the 18th century.

333 Landscape: three figures in classic garb before a building; a large building on cliffs beyond. *Castellan pinx^t. M^lle. Neveu Sc.* Above: *Pl. 36.* Line.

334 *Vue du Parc de Lormoy. View of the Park of Lormoy . . . Constant Bourgeois del. Olympe Neveu sculp.* Above: *Pl. 105.* Line.

NIEL, GABRIELLE.

Etcher, born at Poligny, and a pupil of Meryon, according to Beraldi.

335 Title for the twelve views of Paris published by Cadart. *Eaux-fortes sur le vieux Paris par Gabrielle Niel.* Etching.

The following plates, according to Beraldi, form Nos. 8 and 10 of the series.

336 *Cour Charlemagne Paris. G. Niel inv. et sculp. 1869.* Etching.

337 *Cour de l'hotel de la Vieuville, rue S^t Paul Paris. G. Niel inv. et sculp. 1869.* Etching.

NOIRETERRE, MADEMOISELLE DE.

338 Portrait of Talleyrand. *M^elle De Noireterre.* Before letters. Line and stipple.

339 Portrait of Lacépède. *M^elle de Noireterre sc.* Trial proof. Line.

NOTTÉ, MADEMOISELLE.

Worked in the second half of the 18th century.

340 Portrait: *Emm^l. Pastoret . . . Premier President de la Premiere Legislature . . . Notté pinx. M^elle Notté Sculp. Paris . . .* Mezzotint.

O'CONNELL, FRÉDÉRIQUE (*or* FRIEDERIKE) EMILIE AUGUSTE, *née* MIETHE.

Painter, born at Potsdam, March 22, 1828, pupil of Herbig, Karl Begas, and Gallait; married Adolphe O'Connell in Brussels; lost her reason in 1871, and died in Paris in October, 1885. She executed some etchings, catalogued by Ph. Burty in the "Gazette des Beaux-Arts," March, 1860.

341 Half-length of a young Italian woman, resting her cheek on her right hand. *M^me F. O'Connell. aq. for. et pin. 1849* [?]. Etching.

342 Head of Saint Magdalen. *Fr. O'Connell aq. for.* Etching.

Published in the "Gazette des Beaux-Arts," March, 1860.

343 Charity, surrounded by children. *F. O'Connell aq. for. et pin. 1860.* Etching.

344 *Un chevalier Louis XIII. M^me^ Fr. O'Connell aq. for. Paris . . .* Etching.

345 Portrait of Hoëné-Wronski. *A Hoëné Wronski. M^me^ Frédérique O'Connell aq. for.* Etching; printed in brown ink.

OZANNE, JEANNE FRANÇOISE.

Engraver, born in Brest in 1735, according to her niece, Madame Coiny; died in 1795; sister of Nicolas Marie Ozanne; pupil of Aliamet. Her works include views of Paris, Brest, Dieppe, etc. She had "a true artist's temperament," says Beraldi.

346 *Seconde vue des Environs de Toulon. N. Ozanne Sculp.* [Error for *del.*?] *Joanna Fr^a^ Ozanne Sculp.* Line.

OZANNE, MARIE JEANNE.

Born in Brest in 1736, died in Paris in 1786; like her sister, Jeanne Françoise, a pupil of Aliamet. She married the engraver Yves Le Gouaz, and her daughter became the wife of the engraver Coiny. (*See under* COINY in the present catalogue.)

347 *Premiere vue des Environs de Toulon. N. Ozanne del. Maria Jo^na^ Ozanne Sculp. Paris . . .* Line.

348 Flemish relays. *Les relais flamands . . . Ph. Wouvermans Pinx. M. J. Ozanne Sculpsit.* Line.

349 Landscape: five cows are wading in the foreground; a man and woman are watching; to the left is a sailboat; the shore beyond is hilly. *M. Janne Ozanne sculp.* Above, on the right: *Pl. 3.* Line.

350 Landscape: a house on a rocky shore; a vessel in the background. *M. Janne Ozanne Sculp.* Above, on the right: *Pl. 4.* Line.

PANNIER, LOUISE, *née* DUMAIGE.

A skilful engraver, born in Paris, wife of the engraver J. E. Pannier (1802–69), pupil of Fortier.

351 Jacob wrestling with the angel. *Lutte de Jacob. Murillo pinx. M^me^ Louise Pannier sc.* Line.

352 *Entrée de l'Hôtel Aguado. M^e^ L. Pannier sc.* Line.

PAPAVOINE, ANGÉLIQUE.

Le Blanc catalogues the "Sapho" under Angélique Papavoine, and a number of other plates under Julie Papavoine; Nagler ascribes them all to Julie, Portalis and Beraldi to Angélique. Nagler and Le Blanc state that Julie was born in Paris in 1759.

353 *Sapho. Peint par M^r^ Fragonard . . . Gravé par M^lle^ Angelique Papavoine. A Paris chez l'Auteur.* Stipple.

PAPILLON, MARIE ANNE, *née* ROUILLON.

On Nov. 7, 1742, she became the second wife of the wood-engraver Jean Michel Papillon (1698–1776), and died in the first decade of the 19th century. She "painted fans and was skilful with her hands"; her husband speaks of her in his "Traité de la gravure en bois" (1766).

354 Two figures of women, one resting her hand on fasces. *Mar: Papilion Scul.* Line.

PARASOLE, GERONIMA.

A wood-engraver in Rome at the beginning of the 17th century. Andresen calls her the wife of Leonardo Orsini; but according to Nagler and Le Blanc he married Isabella Parasole.

355 A woman, mounted on an ass led by two young negroes, passing before an assemblage of old men. Wood-engraving.

356 A combat between horsemen and centaurs. After A. Tempesta. *Hieronima Parasolia incid.* On a curving band, partly seen: *Anto. T.. pest. inven.* Wood-engraving.

PARMA, ISABELLA OF.

See MARIA ISABELLA OF BOURBON.

PASSE (*or* PAS), MAGDALENA VAN DE (*or* DE).

Daughter of Crispin de Passe the elder, born 1583 (?) at Utrecht, and still living in 1637. She took up engraving like her three brothers, paying special attention to landscape. She married Frederik van Bevervoorde.

357 A rocky landscape; buildings on the cliffs to the right; a horseman and a pedestrian on the road to the left. *Paulus Bril Inventor. Magdaleena van de Pas fecit . . . Crisp van de Pas exc.* Line.

358 Elias seeing the small cloud. *Et ait Helias Revertere et aspice Septem vicibus* [etc.] *Adam Willeres Inventor. Magdalena van de pas fecit. Crispin van de pas exud.* Line.

PELLETIER, MADAME.

Wife of the engraver Jean Pelletier (1736–?). Besides the two prints here listed, she executed "L'oisivité flamande" after Ostade.

359 The smoker. *Le fumeur. Peint par Ostade. Gravé par L'Epouse de Pelletier. a Paris ches Basan.* Line.

360 *La ruine. Peint par Vouvermans. Gravé par L'Epouse de Pelletier. Paris . . .* Line.

PERFETTI, ELENA.

Engraver, born in Florence in 1828, pupil and wife of Antonio Perfetti (1792–1872), according to Andresen. She engraved a number of sacred subjects after Italian painters.

361 The Crucifixion. *La crocifissione . . . F. Angelico dip. M. Rapisardi dis. Elena Perfetti inc. . . .* Line.

PETERS, ANNA.

Born in Mannheim, Feb. 28, 1843, flower- and landscape-painter, daughter and pupil of Pieter Francis Peters, in Stuttgart. She executed decorations in royal castles at Stuttgart and Friedrichshafen, and won medals in 1873, 1874, 1876, and 1877. Her sister Petronella gained success as a genre-painter.

362 A bouquet of field flowers. *Anna Peters.* Chromolithograph.

PHILIPP, MADAME.

See SYSANG, J. D.

PHILIPS, MARIA ELISABETH, *née* KONSE.

Wife of the designer and engraver Casper Philips Jacobsz (1732–89).

363 Bust of a woman with a shawl or veil over her head. *Margareta Elisabet Philips. Geboore Konsé f 1766.* Etching.

PICCINI, ISABELLA.

Engraver; daughter of the engraver Giacomo Piccini (born about 1617). She was a nun in Florence.

364 Portrait: *Joannes S. R. E. Presb. Cadinalis Delphinus. Suor Isabella Piccini Scolpi.* Line.

PICHLER, THERESE.

She was perhaps related to J. P. Pichler, a mezzotint-engraver (born in Botzen in 1765, died in Vienna in 1806). The Pichlers were a noted family of artists.

365 Portrait: *Elise Müller. G. Pauer pinx. Geschaben zum Andenken von ihrer Freundin Therese Pichler.* Mezzotint.

PILLEMENT, ADÈLE.

Nagler states that the engraver Victor Pillement (1767–1814) "left two daughters, who also tried their hands at their father's art." Adèle is probably one of these two.

366 Fragment of a sculptured frieze in a landscape. *Adèle Pillement aqua forti.* Etching.

PIOTTI-PIROLA, CATARINA.

Engraver, born about 1800 in Milan, where she studied under Longhi. Her "St. Jerome" after Bonvicino, "Birth of Christ" after Luini, and other works brought honors and success to her.

367 *Tullia d'Aragona, Poetessa del Secolo XVI . . . Bonvicini detto il Moretto dip^e. Caterina Piotti Milanese dis^o. ed inc^e. 1823. Premiata al grande concorso dall' I. R. Accademia delle Belle Arti in Milano l'Anno 1823.* Line.

368 *Semiramide risponde al nunzio : la mia bellezza calmera' la sedizione . . . Guercino da Cento dipinse Carlo Franco Longhi disegno. Caterina Piotti-Pirola incise. Premiata nel grande Concorso dell' anno 1830, dall I. R. Accademia delle Belle Arti in Milano.* Line.

Before all letters.

PO, TERESA DEL.

Daughter of the painter and etcher Pietro del Po (1610–92), died in Naples in 1716. She worked in Rome, where she became a member of the Accademia Santa Lucca in 1678.

369 Birth of the Virgin. *La natività della beata Vergine Maria. Dipinta da Pietro del Pò ed incisa da Teresa del Pò sua Figliuola . . . Petrus del Pò invenit et Pin. Theresia del Po Sculp.* Line.

With the dedication to Cardelli, and before the year 1666. (*See* ANDRESEN.) Bartsch catalogues a print with this title under the work of Pietro del Po (No. 1), but the descriptions do not tally.

POMPADOUR, JEANNE ANTOINETTE POISSON, MARQUISE DE.

Mistress of Louis XVI of France, born 1721, died 1764. She is noteworthy among the numerous amateur engravers of the 18th century, although some of her very best plates were apparently touched up by other hands.

370 Title: *Suite d'estampes Gravées Par Madame La Marquise de Pompadour d'Après les Pierres gravées de Guay Graveur du Roy.* Line.

371 A child seated, blowing bubbles. *Pompadour sculp 1751.* Line.

This is No. 68 of the "Suite."

PONCE, MARGUERITE, *née* HÉMERY.

Born in 1745; elder sister of A. F. Hémery; wife of the engraver Nicolas Ponce (1746–1831) of Paris. She furnished plates for the works of Lesage and Prévost, etc.

372 A man grooming a horse. *Peint par Terburg. Gravé par M^dme^ Ponce . . .* Line.

373 A book-illustration: two gentlemen greeting each other in a narrow street. *dessiné par c. l. desrais. Gravé par M^dme^ Ponce.* Line.

PREISSLER, ANNA FELICITAS.

Born 1740, died 1807; member of an extended artist family, daughter of Johann Justin Preissler (1698–1771) of Nuremberg, from whom she learned drawing and engraving, "which art she practised continually," says Nagler. She married G. P. Zwinger, the painter and engraver of Nuremberg.

374 Head of an elephant; head of a horse. *A. F. P. s.* In right upper corner: *II.* Line.

PRESTEL, MARIA CATHARINA, *née* HÖLL.

Born in Nuremberg in 1744, died in London in 1794; painter and engraver, wife of Johann Theophilus Prestel (1739–1808), whom she aided in his work, as Nagler says, "with unexampled patience," until his moods and insults drove her away and she went to London with her daughter in 1783 (1786 ?). Her husband worked in various manners, and became noted especially for his fine copies of drawings; her daughter Catherine and her sons also aided the father in his work.

375 A young woman in conflict with a man crouching on a dragon. After J. Ligozzi. Aquatint; printed in brown and gold.

376 An old woman reading. After a drawing by Gerard Dow. 1780. Crayon manner; printed in red.

377 Three men with vessels before a king on his throne: "A king preparing a sacrifice." After A. Bloemart. Aquatint; printed in light brown.

378 A man and woman resting by the side of a road bordered by trees. After H. Sachtleben. Aquatint.

These prints are accompanied by a letter in German, dated London, August 24, 1792, written by her to Johann Friedrich Frauenholz, art-dealer of Nuremberg, which gives interesting information concerning the work of Sherwin, Sharp, Earlom, Green, etc. To this is added a bill for prints by herself.

QUARRY, REGINA CATHARINA, *née* SCHOENECKER.

Born in 1762, in Frankfort-on-the-Main, where she studied under J. T. Prestel, in whose manner she executed several noteworthy plates. In 1786 she married Quarry, an English teacher of languages in Frankfort.

379 A Dutch town; in the foreground is a tower; in the background, to the right, a bridge. After A. Rademaker. Imitation of a sepia drawing. Aquatint; printed in brown.

380 A marine, with sailing vessels. After Vitringa. Aquatint.

381 A body of water with an irregular shore on which are two figures; to the left, ruins or cliffs. After A. van Everdingen. *AVE.* Aquatint; printed in brown.

These prints are accompanied by two letters in German, dated Frankfort, 1792, written by her to Frauenholz of Nuremberg, and relating to her work.

QUESTIERS, CATHARINA.

A poet who flourished in Amsterdam in the second half of the 17th century, and whom Vondel called a second Sappho. She married Joannes de Hoest on May 11, 1664.

382 A young man kneeling before a young woman: a plate from "Van de Koddige Olipodrigo," Amsterdam, 1655. *C. Questiers.* Etching.

Kramm states that a number of the plates in this book bear her signature.

383 A woman appearing before a king on his throne: an illustration for her play "De geheymen Minnaer," Amsterdam, 1665. *Catharina Questiers.* Etching.

QUINCKE, JULIE.

384 Bust portrait of a man. Signed in ink: "Julie Quincke 1820." Lithograph.

REGGI, THERESA.

385 The ruins of Pæstum. *M Teresa Reggi Sculp^t. Romæ 1791.* Line.

REINHARD, SOPHIA.

Painter, born 1778 in Carlsruhe, where she studied under Becker. In 1810 she went to Italy, and traveled also in Austro-Hungary. Her paintings of sacred and historical subjects have been commended. She died in 1843.

386 A woman kneeling at a grave. *Auf einem Grabe. Schlof wohl, schlof wohl im chu^eule Bett! S. Reinhard fec.*

One of her series of illustrations to Hebbel's poems.

RENOU, MARGUERITE ADELAIDE.

387 The beheading of St. John. *La décollation de Saint Iean Baptiste. peint par F. Franck. Gravé par M^te A^de Renou 1783. a paris chez M^r. Renou M^tre boulanger* . . . Line.

RETOR, MADEMOISELLE.

An engraver of genre pieces and vignettes, who flourished in the second half of the 18th century in Paris. She signed some plates in the "Cabinet des fées."

388 A woman with a child seated beside a cradle; another woman standing before her. *Van-Geel, pinx. Gravé par M^lle Retor. . . . A Paris Chez Chereau et Joubert* . . . Line.

RIBAULT, MADAME ATHALIE.

Painter, born in Paris in 1781; pupil of Lafitte; wife of the engraver Jean François Ribault. She painted portraits and taught. Her daughter, who, says Nagler, is not to be confounded with Julie Ribault, engraved in outline.

389 Abraham and Hagar. *Abraham répudie Agar. Le Sueur pinx.t M.me Ribault sc.* Above, on the right: *Pl. 3.* In outline. Line.

RIBAULT, MADEMOISELLE.

390 Pope Victor. *Le Pape Victor. Le Sueur pinx.t M.elle Ribault sc.* Above, on the right: *Pl. 48.* In outline. Line.

RIBAULT, MADEMOISELLE JULIE.

Painter and engraver, born in Fresnay (Sarthe) in 1789; pupil of Lafitte; painted genre, mythological subjects, and portraits. She engraved several plates in outline, among them some for the "Petit-Courrier des Dames," the "Mercure des Salons," etc.

391 The last judgment. *Le jugement dernier . . . Michel-Ange Buonarotti pinx.t Lafitte del.t Julie Ribault sculp.t . . . Paris . . .* In outline. Line.

RIGG, MARY ANN.

392 Cupid taking aim. *Beware. Mary Ann Rigg sculp.t Published May 1.st 1780 . . .* London. Stipple; printed in brown ink.

RIOLLET, MARIE CATHERINE.

Born in Paris, Aug. 14, 1755, died there in 1788; pupil of the engraver J. F. Beauvarlet, whose third wife she became on July 9, 1787. Some of the authorities call her "Caroline Riolet."

393 Landscape: hunters with dogs on the left; a castle in the background. *Wynants pinx. M^elle^ Riollet Sculp. 1780. Du Cabinet de M^r^. Poullain.* Line.

394 Landscape, with small figures; on the right is a shattered tree; in the distance is a body of water. *Wynants Pinx. M^elle^ Riollet Sculp. Du Cabinet de M^r^. Poullain.* Line.

395 The rich man and Lazarus. *Le mauvais riche. Gravé d'apres . . . David Teniers par M^elle^ C. Riollet. A Paris chez Beauvarlet . . .* Line.

ROBERT, HENRIETTE FELICITAS, *née* TASSAERT.

See TASSAERT.

ROBERT, MARGUERITTE.

396 Portrait: *Le RP. de la Boissiere Prestre de l'Oratoire. Peint et Gravé par Margueritte Robert en 1730.* Mezzotint.

ROGHMAN (*or* ROGMAN), GEERTRUI (*or* GEERTRUYD).

A Dutch engraver of the 17th century, who is supposed by some to have been the daughter of Roeland Roghman (1597–1687), a contemporary.

397 The slaughter of the innocents. *Infantes matrum iugulantur ab ubere rapti, hoc numero ut caderet filius ipse dei. Math. 2 . . . Iacobus Tintoret inventor. Geertruyt Rogmans Schulp. J. C. Visscher Excudit.* Line.

398 The castle of Zuylen. *'t Huys te Zuylen. Roelandt Rochman delineavit. Geertruydt Rochmans sculpsit. Nicolaus Visscher excud.* Line.

ROGHMANS, MAGDALENA.

She "was probably a daughter of Roeland Roghman," says Kramm, who states that she executed a title for "Tractaet ofte Handelinghe van de Kercke . . ." (1652).

399 One of the two plates executed by her for J. Bara's "Herstelde Vorst ofte geluckigh Ongeluck" (1640 or 1650). *Magdalena Rogmans Sc.* Below are four lines of verse in Dutch, beginning: "*Verworgd' onnoselheijd, van ond'ren opgebrooken.*" Line.

ROLIN JAEQUEMYNS, MADAME.

An amateur painter and etcher, born in Ghent in the 19th century.

400 A view in Flanders (Merle): in the center a line of trees, buildings in the background. *Imp. J. Bouwens, Bruxelles. M^me^ Rolin Jaequemyns Aq. F. 1873.* Etching.

ROLLET, CITIZENESS.

Wife of the engraver Rollet (?). Engraved a portrait of Marat and other pieces in stipple.

401 You will be happy. *Toi enfin sera heureux. Fouja Delineavit. La Cit^ne^ Rollet Sculp^t^.* Stipple.

"A print on the emancipation of the negroes by the Revolution."

ROSS, HELENE.

402 A view in Corfu. *C. Ross. Helene Ross.* Etching.

"C. Ross" is probably Carl Ross (1816–58), a landscape-painter born in Holstein and educated in Copenhagen and Munich.

ROTHSCHILD, BARONESSE NATHANIEL DE.

She worked in Paris and exhibited at the French Water Color Society between 1879 and 1892.

403 Venetian scene: a gondola to the left, a bark to the right, buildings in the background. *C. R.* Etching.

404 Venetian scene: a small sailing vessel, a gondola farther on; a tower and other buildings in the background. *C. R.* Etching.

405 Venetian scene: a sailboat and two rowboats; buildings on the right and in the distance. *C. R.* Etching.

ROUSSELET, MADELEINE THÉRÈSE.

Flourished in the second half of the 18th century.

406 The pretty flower-girl. *La belle bouquetiere . . . Ant. Kern Pinx. Theresia Rousselet Sculp. A Paris chés Droüet Graveur . . .* Line.

ROUSSELET, MARIE ANNE.

Flourished in the second half of the 18th century; daughter of A. E. Rousselet (engraver of medals), and second wife of the engraver Pierre François Tardieu (1711–72).

407 Saint John in the desert. *Saint Jean Baptiste dans le desert. pint* [sic!] *par C. Vanloo. Gravé par Marie Anne Rousselet 1756. Paris . . .* Line.

408 A storm on the English coast. *Gros-Tems sur les Côtes d'Angleterre. Backuisen pinx. M^lle Rousselet sculp. Paris . . .* Line.

RUTLAND, LADY ELIZABETH HOWARD.

Daughter of Frederick, fifth Earl of Carlisle, married John Henry, fifth Duke of Rutland, on April 22, 1799, died in 1825.

409 View: *On the upper Road from Rouen to Paris. E. Rutland.* Etching.

SAINCTELETTE, MADEMOISELLE.

410 Four studies of female heads, on one plate. *Dessiné par Ph. L. Parizeau. Gravé par Mlle Sainctelette.* Above, on the right: *No 3 du IIIe Cah.* Stipple, crayon manner.

This is evidently a plate from her "Principes du dessin," d'aprés Parizeau, cited by Portalis and Beraldi.

SANDRART, SUSANNA MARIA VON.

Born in Nuremberg, Aug. 10, 1658, died Dec. 20, 1716, daughter and pupil of Jakob von Sandrart (1630–1708), not of Johann Jakob, as is erroneously stated by most authorities. She painted in oils and etched. In 1683 she married the painter J. P. Auer, and, after his death, the bookseller M. Endter of Nuremberg in 1695.

411 Portrait, bust directed slightly to the right, in a border of flowers: *Gabrielis Carola Patina. Susanna Maria Jacobi Sandrarti Filia fecit.* Line.

412 Portrait, bust directed slightly to the left, in an oval border containing the name *Gabrielis Carola Patina.* Underneath are seven lines of inscription, and then *Susanna Maria Jacobi Sandrarti filia effigiem hanc fecit Aº 1682.* Line.

413 The death of Dido. *Iris Didoni crinem secat: omnis et una Dilapsus calor, atque in ventos vita recedit. Virg. Simon Vouet pinxit. Susanna Maria Sandrartin fecit.* Line.

SANGUINETTI, TERESA BERTELLI.

Worked in the first half of the 19th century.

414 Repentant Magdalen. *C. Dolci dip. Div. inc. Alla . . . Signora Luigia Molfini Pini-Della Cella . . . Teresa Bertelli Sanguinetti.* Line.

SARDSAM, Miss.

415 Portrait: *Nicolas Bergasse . . . Romany Pinxt. Mis Sardsam Sculps. . . . London 1788.* Stipple.

SAUGRAIN, ELISE.

Born 1753, pupil of Moreau le jeune, "whose manner as an engraver she seized so perfectly," say Portalis and Beraldi, "that it seems difficult to admit that the master did not retouch the plates which bear her signature. Moreau exhibited a portrait drawing of Mademoiselle Saugrain at the Salon of 1785."

416 View near Paris. *Vuë des environs de Paris.* Women washing clothes on the bank; beyond is a half-ruined mill. *L. G. Moreau pinxit 1780. Elise Saugrain Sculp. J. M. Moreau direx 1782. . . .* Line.

417 *Vuë des environs de Paris.* Figures on a road leading to a château; on the left, a bit of water, with trees beyond. *L. G. Moreau pinxit 1780. Elise Saugrain Sculp. J. M. Moreau direx.* Line.

The two preceding prints are dedicated to Moreau le jeune "by his pupil," and were sold by him.

418 *Vuë des environs de Dresde . . . Wagner pinxit. Elise Saugrain Sculp. Moreau le J^e^ direxit 1783. Paris . . .* Line.

419 *Vue du Château de Madrid et du Pavillon de Bagatelle près Paris. L. G. Moreau pinxit. Elise Saugrain sculp. Moreau direx. Paris . . .* Line.

SCHMETTERLING, ELISABETHA BARBARA.

Engraver, born Nov. 30, 1804, in Amsterdam; daughter and pupil of the painter Joseph Adolf Schmetterling. During 1820–29, says Immerzeel, she executed various plates not without merit, among them some for the "Nederlandsche Muzen-Almanak."

Subsequently she paid more attention to miniature-painting. Her sister Cristiana Josepha (born Dec. 19, 1796, died March 18, 1840) drew flowers and fruits in water-colors, and taught in that art.

420 A boy blowing soap-bubbles. The little physicist. After Netscher. *Elisabetha Schmetterling sc. 1822.* Line.

421 A young woman writing a letter. *Terburg pinx. Elisabetha Schmetterling sc. 1824.* Line and stipple.

SCHÖPFER, FRANCISKA.

Miniature-painter, born 1770 in Mannheim, where she studied at the academy. She subsequently went to Bamberg and then to Munich, where she enjoyed much success and became Bavarian court painter. Besides numerous portraits, she painted a number of copies of famous pictures. Le Blanc catalogues five plates by her.

422 Holy Family. *peint par van der verf. Gravé par Françoise Schöpfer à Manh: 1792 . . .* Stipple; printed in brown ink.

Accompanied by a letter written by her to Herr Boerner, Munich, Oct. 25, 1827, relating to a lithographic copy of her portrait of the crown prince.

SCHREFL, ANNA VON.

Hungarian amateur, born in 1769.

423 Sappho recording the glory of the Hungarians. *Sculp. Anna de Schreſl. Patriota Hungara. XIV. annos nata. Budae 1783.* Mixed.

Dedicated to Francis, Count Eszterházy.

SCHURMAN, ANNA MARIA VAN.

Dutch poetess, theologian, and artist, "the wonder of her time, the glory of her sex," born Nov. 5, 1607, in Cologne, died May 4, 1678. Her knowledge of languages was extensive and thorough; she was versed in the sciences and theology as well as in music; and, lastly, she practised painting, engraving, and etching. Among the plates from her hand is a portrait of herself.

424 Portrait: *Gisbertus Voetius . . . 1647. A. M. à Schurman.* Line.

425 Portrait: *Regerus De Graaf. Delphis Medicinae Doctor.* Line.

From Graaf's works (Amsterdam, 1686). Attributed to A. M. Schurman.

SCHWARZENBERG, PAULINE KAROLINE IRIS, FÜRSTIN.

Daughter of Ludwig Engelbert, Duke of Arenberg; born Sept. 2, 1774, burned in Paris, July 1, 1810, at the ball given in honor of the marriage of Napoleon with Marie Louise. On May 25, 1794, she was married to Fürst Joseph Johann Nepomuk Schwarzenberg. She was an amateur who drew and etched. Le Blanc lists two series of views in Bohemia by her, 16 plates each, published in 1814 and 1815.

426 The bridge and pond of Rosenberg. *Le Pont et l'Etang de Rosenberg. P. S. N^o. 1.* Etching.

SEIDLER, LOUISE CAROLINE SOPHIE.

Painter, born in Jena, May 15, 1792; studied at the Munich Academy and in Rome and Florence, and became court painter to the Grand Duke of Weimar. Her paintings include historical subjects and copies after the old masters. She was responsible also for an educational book ("Köpfe aus Gemälden vorzüglicher Meister nach sorgfältig auf den Originalen durchgezeichneten Umrissen in der Sammlung von Louise Seidler. Zum Gebrauch für Zeichenschüler lith. von J. J. Schmeller. Weimar, 1836"), and wrote a volume of memoirs ("Erinnerungen aus dem Leben der Malerin Louise Seidler," Berlin, 1874; 2d edition, 1875).

427 Saint Elisabeth distributing bread. *Louise Seidler inv. et lith.* Lithograph.

After her own painting.

428 The head of Saint Elisabeth, on a larger scale. *Louise Seidler inv.* Lithograph.

429 *Dichtung und Wahrheit. Goethe's Manen zur Secularfeyer den 28^ten August 1849 geweihet von Louise Seidler u. A. Andorff.* Line.

SELLIER, SOPHIE.

430 Portrait of Salis. *Gravé par Sophie Sellier.* Stipple.

SEYFRIED, WILHELMINE.

Engraver, born in Dresden in 1785, instructed by Darnstedt. Among her works are two landscapes after Klengel.

431 The hermit. *l'Hermite. Wagner del. Darnstedt direx. Wilhelmine Seyfried sc.* Line.

SIGISMONDO, GALLINA.

432 The repentant Magdalen. "Fides Salvam Fecit." *Carlo Dolci dipinse. Vin. Gozzini dis. Gallina Sigismondo inc. 1827.* Line.

Before the title.

SILVESTRE, SUZANNE.

Nagler and Le Blanc say that this artist was born in 1794, in which case she could not have been the daughter of Israel Silvestre (1621–91), as is stated by some authorities. She married a Lemoine.

The following are all portraits:

433 *L'Archiduc Albert Gouverneur des paysbas. P. Rubens pinx. Susanna Silvestre Sculp.* Line.

434 *Joannes Berain Regii cubiculi designator ordinarius. J. Vivien pinx. Suzanna Silvestre effigies Sculp. an. 1711. A. Duflos Sculp. 1709.* Line.

435 *Lumague, Banquier . . . Ant. Vandick Eques pinx. Suzanne Silvestre Sculp.* Line.

436 *Joannes Nocret . . . Joannes Nocret Seipsum pinxit. Susanna Silvestre Sculpsit.* Line.

SIMONS, MARIE ELISABETH.

A miniature-painter and engraver of Brussels, born in 1755.

437 The woman taken in adultery. . . . *Gravé d aprés . . . Rubens . . . par . . . Marie Elisabeth Simons.*

Kramm cites a life of Rubens, published in 1774, in which it is stated that she undertook this print in that year.

438 A grotto-like court; a man with horse and plow; women drawing water and hanging up clothes, etc. *Berchem pinxit. Maria Elisabeth Simons Sculp.* Underneath are four lines of verse, beginning: "*Contents même dans nos travaux.*" Line.

SIRANI, ELISABETTA.

Painter and etcher, born in Bologna, Jan. 8, 1638, died there (poisoned) Aug. 27 or 28, 1665; daughter and pupil of Giovanni Andrea Sirani. She painted about 150 sacred subjects and portraits in her short life, and acquired a distinguished reputation. Le Blanc catalogues twelve plates by her.

439 Holy family, with Saint Elisabeth and the boy St. John. *Siranus In.* Etching.

"This plate is engraved by Elisabeth Sirani, whose name, placed after that of her father, appears to have been suppressed."—*Bartsch*, xix: 157.

440 Mater Dolorosa. . . . *Elisab.ta Sirani F. del 1657.* Etching.

SOPHIE, Princess of SAXE-COBURG-SAALFELD.

Amateur. Nagler tells us that "Count Magnis in 1799 etched a male portrait in profile and a mounted officer after her drawings," and that a plate after Raphael, representing the Madonna del Passeggio, is signed: "Sophie del."

441 A man speaking with a woman at a wash-tub. *Fait par Sophie Prinzess de Saxe.* Etching.

442 Two couples standing in a landscape. *Sophie fecit 1795.* Etching.

443 A woman and child kneeling. Two women standing and talking. *Gravé par Sophie Prinzess de Saxe.* Etching.

444 A sheet of sketches and studies: two figures, eight heads, a horse, two flowers. Words and letters are scribbled on the plate, among them *la jeune maman*, *Habillé*, and *Sophie.* Etching.

SOYER, LOUISE CHARLOTTE, *née* LANDON.

Engraver of Paris, pupil of her father, C. P. Landon. Among her works are "Modèles de meubles et de decorations intérieures . . . Dess. par Santi" (Paris, 1828, 72 plates; new edition, 1841, 86 plates) and "Modèles d'orfévrerie."

The prints here listed are all in outline:

445 The fortune-teller. *M^me^ Benoist pinx^t^. M^me^ Soyer sc.* Above: *Salon de 1812 Tom 1^er^ Pl. 28.* Line.

446 Thesée et Ariane. *M^lle^ Béfort pinx^t^. M^me^ Soyer sc.* Above: *Salon de 1812 Tome 1. Pl. 46.* Line.

447 Mathilde. *M^me^ Servière pinx^t^. M^me^ Soyer sc.* Above: *Salon de 1812. Tom. 1^er^ Pl. 64.* Line.

448 A young girl dining, and a dog. *M^me^ Chaudet pinx^t^ M^me^ Soyer sc.* Above: *Salon de 1812. Tom 1^er^ Pl. 65.* Line.

449 Lancelot du Lac et Genièvre visitant les tombeaux d'Iseult et de Tristan. *M^me^ Serviere pinx^t^. M^me^ Soyer sc.* Above: *Salon de 1814. Pl. 43.* Line.

450 The interruption. *Terburg pinx.t M.me Soyer sc.* Above: *2.e Coll. part. anc. Tom. 3. Pl. 41.* Line.

451 A group of people at a table, playing upon musical instruments. *Valentin pinx.t M.me Soyer sc.* Above: *2.e Coll. part anc. Tom. 3. Pl. 44.* Line.

SPECK-STERNBURG, CHARLOTTE HÄHNEL, BARONESSE VON.

Daughter of the Freiherr Max von Speck-Sternburg, known through his collection of paintings in Leipzig. The two prints here catalogued are after paintings in that collection.

452 A woman playing upon the lute. *peint par Slingland. dessiné et lithog. par Charlotte de Speck . . .* Lithograph.

453 Three young women singing, one of them with a tambourine. *Gemalt von G. Honthorst 1629. Lithogr. von Charlotte von Speck-Sternburg 1833. Gedruckt von Louis Zoellner in Dresden.* Lithograph.

SPERANZA, VITTORIA.

454 *Clizia. Annibale Caracci dipinse. Vittoria Speranza incise 1816. Raffaelle Morghen diresse . . . Firenze . . .* Line.

SPIELMANN, NINA.

455 A brook bordered by trees and crossed by a bridge; three figures on the bank. *Nina Spielmann feci a 1800.* Etching.

SPIESS, AMALIE.

An amateur, of Nuremberg, who etched some plates. She married Johann Andreas Börner (born 1785), an amateur etcher, and is said to have died in 1830.

456 *Sanct Sebald. A. Spies.* Etching.

457 Portrait: *Peter Vischer.* Etching.

458 A young man playing on the lute. *A. Spiess fec.* Etching.

STELLA, ANTOINETTE BOUZONNET.

Painter and engraver, born in Lyons about 1630, died there 1676 (1682 ?). She was the daughter of a goldsmith, Etienne Bouzonnet, but, like her brother Antoine and her sisters Claudine and Françoise, she adopted the name of her uncle and teacher Jacques Stella.

459 The discovery of Romulus and Remus, with the she-wolf. *C. Stella ex. C. P. Regis aux Gallerie du louure 1677. Antonia B. Stella sculp. 1676.* Line.

STELLA, CLAUDINE BOUZONNET.

Painter and engraver, born in Lyons in 1634, died in Paris in 1697; sister of Antoinette Stella, pupil of her uncle Jacques Stella. Watelet, says Nagler, awards the palm to her, among her sex, for her exact and thorough reproduction of the works of Poussin and others. "She did much etching on her plates, and used the graver only to set the whole in harmony."

460 Christ washing the feet of His disciples. *N. Poussin in et pinx. Claudia Stella sculp. 3.* Line.

461 Holy Family. *Ego Mater pulchrae dilectionis Eccl. 24. N. Poussin Pinxit. Claudia Stella sculp et excudit . . . 1668.* Line.

462 The marriage, from the series of "Pastorales" after J. Stella (17 plates, 1667). *J. Stella p. C. Stella Sculp. . . . 14.* Line.

463 Portrait: *Iacobus Stella . . .* Etching.

STRAUCHER, WALBURGA.

Painter and lithographer, born in Munich in 1807, showed talent for drawing at an early age, and studied at the Royal Academy of Arts in her native town. Induced by G. Bodmer to turn her attention to lithography, she practised that art with success, her work including mainly reproductions of paintings. Her sister Maria Anna (born 1805), after painting portraits for a time, also turned to lithography. The sisters visited Venice in 1844.

464 A young woman. *Gemalt von J. Stieler. Gezeichnet v. Walb. Straucher . . . München.* Lithograph.

This print forms *Blatt III* of a series. The inscription tells us that "the original is in the collection of beauties of H. M. King Ludwig I of Bavaria."

STRICK, MARIA.

A calligrapher of Bois-le-Duc, of the 17th century, we are told.

Two engraved sheets of examples of penmanship, paged:

465 *38. Aux Exemplaires. Sonnet . . . Maria Strick scripcit.*

466 *39. Discretion est en toute personne . . . M. S.*

STUNTZ, ELECTRINE.

See FREYBERG.

SUZINOT, MADEMOISELLE CÉCILE.

Worked in the first half of the 19th century.

467 Turkish warriors and captive women. *Marche! Chasselat del. M^elle Cécile Suzinot sculp.* Above: *Tome 3^e.* Line.

SYSANG, JOHANNA DOROTHEA.

Engraver, daughter of the engraver J. C. Sysang (1703–54) of Leipzig; later became Madame Philipp. She married J. D. Philippin, says Nagler, who has probably taken her initials to be those of her husband. Among her works are a portrait of the physician B. L. Tralles, and plates for Klopstock's "Messias" (Halle, 1756–60).

468 Portrait: *Philipp Doddridge . . . J. D. Philipp geb. Sysang sc.* Line.

469 *Philip Doddridge . . . Gestorben zu Lissabon 1752. J. D. Philipp. geb. Sysang sc.* Line.

470 *Ioachimus Samuel Weickhmann . . . J. D. Philipp nata Sysang sculps: Lipsiae 1775.* Line.

TARDENT, LISETTE.

471 A road, slightly hollowed; at the left is a house nearly hidden by trees. *Lisette Tardent fec.* Etching.

This etcher is possibly identical with the following one:

TARDENT, LOUISE.

472 Landscape: five figures in classic garb, with baskets of flowers, etc.; beyond, at the foot of a small hill, is a building. *Louise Tardent fec. 1810.* Etching.

473 Landscape: overarching trees; in the center are some buildings beside a small sheet of water. *Louise Tardent inv. et gravé 1811.* Etching.

TARDIEU, ELISABETH CLAIRE, *née* TOURNAY.

See TOURNAY.

TARDIEU, MARIE ANNE, *née* ROUSSELET.

See ROUSSELET.

TASSAERT, HENRIETTE FELICITAS.

The elder daughter of the sculptor Johann P. A. Tassaert (1729–88), wife of the "Justizrath" Robert. She was a successful portrait-painter in pastels, and executed a portrait of her father in mezzotint. Her sister Antonia (died 1787) studied drawing with her father and engraved some plates in stipple. Her brother J. J. F. Tassaert was an engraver.

474 Portrait: *Friedrich Wilhelm II . . . Gemalt von J. Darbès. Geschabt von Fel: Robert geb. Tassaert.* Mezzotint.

TAUNAY, MADEMOISELLE R. F.

Born in Paris, pupil of Dupin; flourished in the second half of the 18th century. "She etched some

plates and finished the same with the graver," says Nagler, who records " Six plates with children, . . . after C. N. Cochin jun.," besides the two here listed.

475 View near Rome. *Vue des environs de Rome . . . Gravé d'après . . . Widenhaver par . . . R. F. Taunay. Paris . . .* Line.

476 View near Florence. *Vue des environs de Florence . . . Gravé d'après . . . Widenhaver. Par . . . R. F. Taunay. Paris . . .* Line.

THOREL, MADAME.

Flourished in the 19th century.

477 *Sainte Geneviève. Vanlo pinx. Mme Thorel sc. Paris . . .* Stipple and line.

THUNHEIM, LOUISE, GRÄFIN VON.

478 An angel hovering over a new-born infant. *Eintritt in die Welt.* Lithograph, colored by hand.

A note in Dutch on the back of the print tells us that this lithograph and seven others of the same size — one with the date 1822, reversed, and all unsigned — were collected in a cover, on which was written: " Thunheim (Mad. La Comtesse Louise de.) cadeau de l'artiste. L'ange-gardien. 8 pieces." No record of this Gräfin von Thunheim as an artist has been found.

TOURNAY, ELISABETH CLAIRE.

Most authorities call this engraver the wife of Nicolas Henri Tardieu (1674–1749), but Portalis and Beraldi say that she was the second wife of the engraver Jacques Nicolas Tardieu (1716–1791). She had "un agréable talent de graveur," and executed a number of plates after paintings by various artists.

479 *La Dame de Charité. Dumenil Pinxit. Elis. Claire Tournay Sculpsit. Paris . . .* Line.

480 The German mustard-seller. *La marchande de moutarde allemande . . . Gravé d'après . . . M^r. Hutin par Elizabeth Cl. Tournay en 1761.* Line.

TUBEUF, MADAME.

481 *La glissade.—The slide. Edouard Frère Pinx^t. M^me. Tubeuf Sculp^t. London, published June 1^st. 1867 . . . Imp. . . . Paris.* Line.

TURNER, MRS. MARY, *née* PALGRAVE.

Second daughter of William Palgrave of Coltishall, Norfolk, wife of the botanist and antiquary Dawson Turner of Yarmouth (1775–1858). Several or all of their five daughters practised art. Mother and daughters studied under J. S. Cotman, and with him executed the etchings for the father's "Account of a tour in Normandy" (1820), signing "M. T.," "M. AT.," and "E. T." One of the daughters drew a private lithographic portrait of the father in

1816, after a painting by Davis. According to Nagler, the mother executed several etched portraits, such as those of Canova, Denon, Mrs. Siddons, etc., and some architectural studies; 39 of her prints were in the collection of Baron Denon.

482 Portrait of Lady Maria Jackson Hooker, *née* Turner, "T. Phillips p." *1814.* Etching.

According to a note in German penciled on the margin, only 49 impressions were taken.

483 *Coltishall Church. M^rs M. T.* [monogram] *del et Sculp^t.* Etching.

484 A basket filled with melons. *M. T.* [monogram] *after Londonio.* Etching.

TURNER, MISS.

Daughter of Dawson Turner.

485 *S^t. Catharine after Raphael.* Stipple, crayon manner.

TYSZKIEWICZ, ANNETTE.

She was a sister of the brother-in-law of Prince Poniatowsky.

486 The fountain of Lazienki. *Vue de la fontaine de Lazienki. d^né et g^vé par Annette Tyszkiewicz à Vienne 1795.* Etching.

V., NANNETTE.

487 Portrait: *Göthe. Nach einer Zeichnung von Jagemann von Nannette. V. Paris 1818. Berlin bei Jac.* Lithograph.

VELTHEIM, CHARLOTTE VON.

See BARKHAUS, CHARLOTTE VON.

VERBRUGGEN, SUSANNA.

Lived in the 17th century. Nagler, whom Kramm cites, says: "She is said to have copied a Madonna after S. a Bolswert and a Christ after A. van Dyck."

488 Virgin and Christ-child. *S. Maria ora pro nobis. Sūsanna Verbrūggen.* Line.

VERET, MADEMOISELLE AD.

489 Pope Stephen VI and the body of Pope Formosus. *Bourdet, del. A. Fauchery, dir. M^elle^ Ad. Veret, Sculp.* Above: *Pl. XII.* Line.

From "Histoire des papes," vol. iii (1842).

VICTORIA ALEXANDRINA, QUEEN OF ENGLAND.

Born 1819, died 1901.

490 *Victoria on Jan. 1 1844 in the Costume of the late Princess Royal after West. V. R. del: Feb: 1844.* Etching.

VILLEREY, MADAME.

Possibly the wife of the engraver A. C. F. Villerey (1754–1828).

491 *L'Industrie* (*Bas-relief de la Douane de Rouen*) *David sculp. M^me^ Villerey sc.* Above: *1839 Journal des artistes N^o^ 23. Vol. 1.* Outline. Line.

492 *La Science.* (*Salon de 1843.*) *Desbœufs sculp. M^me^ Villerey sc.* Above: *1843. Journal des artistes. N^o^ 12. Vol. 2.* Outline. Line.

VOGEL, LUISE.

Engraver of Jena, studied in Nuremberg under A. Reindel, "and in 1830 had already executed some praiseworthy prints, especially for the 'Taschenbuch des geselligen Vergnügens.'" She engraved also "Christ with the Crown of Thorns" after Guido Reni, etc.

493 The shepherdess at a window. After G. Flink. Line.

494 The same, on India paper.

WAGRAM, PRINCESS OF.

See MARIA ELISABETH AMALIA.

WASPICK, ARIA VAN.

495 A beggar. *Aria van Waspick den 3 October 1639.* Inscription reversed. Line.

WATSON, CAROLINE.

Engraver, born in London in 1758, daughter of the engraver James Watson, appointed engraver to the queen in 1785, and died June 10, 1814. She has been characterized as "a most amiable person, and an accomplished artist in stipple and mixed engraving," and "of a very retiring disposition."

496 *Boy & Dog . . . B. Murillo Pinxit Caroline Watson Sculpsit. Publish'd Sep^r. 1^st. 1781 . . . London.* Stipple.

497 *Boy and Birds Nest . . . B. Murillo Pinxit. Caroline Watson Sculpsit. Publish'd Sep^r. 1^st. 1781 . . . London.* Stipple.

498 Portrait: *Lieu^t. Gen^l. Sir Rob^t. Boyd . . . J. Smart pinxit. John Boydell, excudit 1785. Caroline Watson Sculpsit. publish'd May 1^st. 1785 . . . London.* Stipple.

499 *Bacchant. Rubens pinx^t. Caroline Watson Sculp^t. Engraver to her Majesty.* Stipple.

500 Portrait: *M^r. William Woollett . . . Gabriel Stuart pinxit. John Boydell excudit 1785. Caroline Watson Sculpsit. Engraver to her Majesty. publish'd Sept^r. 1^st. 1785 . . . London.* Stipple.

501 Portrait: . . . *Sir James Harris* . . . *Sir Joshua Reynolds pinx^t. Caroline Watson Sculp^t:* . . . *Publish'd* . . . *Nov^r. 30^th. 1786* . . . Stipple.

502 *Catherine II. Empress of Russia* . . . *Painted at S^t. Petersburg by Rosselin. John & Josiah Boydell excudit 1787. Engraved by Caroline Watson* . . . *Published Sept^r. 1^st. 1787* . . . *London.* Stipple.

503 Saint Matthew. *Sanctus Matthæus Angelo præmonente evangelium scribit* . . . *Rubens pinx^t. Caroline Watson Sculp^t.* . . . *Publish'd* . . . *March 1, 1788* . . . Stipple.

504 Portrait: *Robert Auriol Earl of Kinnoull. From a painting* . . . *by Sam Shelley. Engraved by Caroline Watson* . . . *Published* . . . *June the 1^st. 1799.* Stipple; printed in brown ink.

WIEOLATIN, MARIA.

Flourished in Augsburg at the end of the 17th century. "She worked for G. A. Wolfgang at first, but most of the plates bear her address," says Nagler, who catalogues five engravings by her.

505 The Virgin and Christ-child, with the boy S^t. John and the lamb, beside a rose-bush. [After C. Schutt?] *Maria Wieolatin ex: Aug.* Etching.

WOENSEL, PETRONELLA VAN.

Daughter of the physician Van Woensel, born May 11, 1785, pupil of P. van Os, and worked successfully for a number of years in The Hague, painting flowers, fruit, insects, etc. She died Dec. 12, 1839.

506 Fruit. *Petr: Van Woensel f. na J Van Huysum.* Lithograph.

WÖHLER, SOPHIE.

A dilettante, of Göttingen.

507 Landscape: a winding road, bordered by trees and bushes; mountains in the background. Etching.

508 A castle on a wooded hill, on the banks of a river. [The Rhine?] *S. Wöhler 1852.* Etching.

WYON, MARIA ELISABETH.

Engraver, daughter of the engraver Eberhard Wyon of Cologne, was working during 1738–55, and married a Lamblotte in 1750. She engraved devotional pictures, titles, coats of arms, etc. (*See* J. J. Merlo's "Nachrichten von dem Leben und den Werken Kölnischer Künstler," 1850, p. 540.)

509 The armorial bearings of Nesselrode. [?] *Wÿons g. Lamblotte fec. Col:* Line.

On the back of the title-page of an academical thesis, "De majoritate, et obedientia," by "F. J. F. L. Baro de Francken," Cologne, 1752.

ZUNTZ-QUEVERDO.

Painter, of Paris, daughter of F. M. I. Queverdo (1740–97), known by her portraits, among which was that of Queen Josephine (1810).

510 Hercules and Hebe. . . . *Hercule et Hébé confiant à Cybèlle le premier fruit de leur Union . . . Dessiné par Van-Welk. Gravé par M^lle Zuntz et Quevrdo* [sic!] *Paris* . . . Line.

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